JULY 1950

FELINE FEAR — A. G. GRAY

A.P.R.

THE AUSTRALASIAN PHOTO-REVIEW

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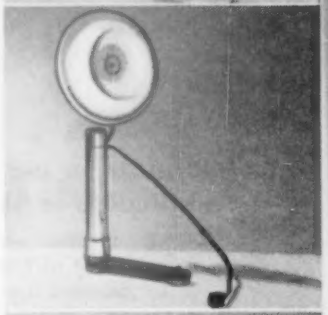

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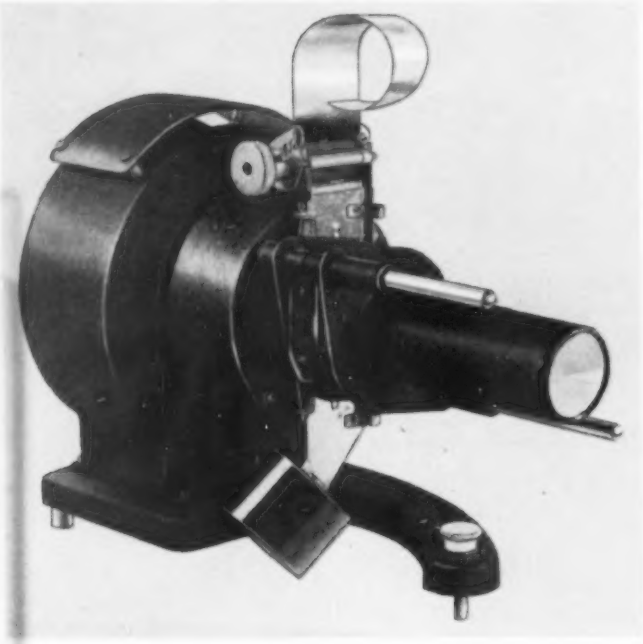

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The Kodak Colorama, New York

SPECTACULAR NEW PHOTO. INFORMATION CENTRE AND DISPLAY

Opened by Kodak at Grand Central Terminal, New York, U.S.A.

A spectacular new photographic information centre and display, to demonstrate notable achievements in photography and to provide an easily accessible information service for all picture makers, was opened by the Eastman Kodak Company in May last.

The display and exhibit occupies the entire east balcony of Grand Central Terminal and features the largest color transparency ever made. This compelling photograph, 18 feet high and 60 feet long, will be known as the Kodak Colorama. It presents in three panels a picture of a mother photographing her little boy and girl and close-up pictures of them both. The setting is a garden of wattle trees.

The giant transparency features in the Colorama will be replaced with new and equally interesting pictures at regular intervals. In subsequent presentations, two, three, or more photographs may be featured at one time, or the entire breath-taking sweep of a big transparency may be devoted to a single inspiring picture.

The Kodak Photo. Information Centre, which is located on the balcony behind the Colorama, features exhibits of both outstanding black-and-white and color photography, and displays of the latest photographic products. It is staffed with a group of specially trained experts from Kodak's service divisions who will refer to Rochester, for further research and report, any questions on photography they are unable to answer on the spot. No photographic supplies or materials will be sold at the exhibit.

Speaking at opening ceremonies for the huge Colorama, Adolph Stuber, Eastman Kodak Company Vice-President in charge of sales and advertising, said that for years the company has been considering possibilities for a display and photographic information centre in metropolitan New York.

"When we opened the Hall of Color at the Kodak exhibit at the New York World's Fair in 1939," Mr. Stuber said, "color photography was just coming into prominence. That exhibit was the first to show how beautiful color photography could be, and since that time we have always dreamed that sometime we could again put on another great show which would illustrate how far color photography has progressed during the intervening years."

The East Balcony of Grand Central Terminal has long impressed members of the Kodak organisation as an ideal spot for such an exhibit and display, Mr. Stuber reported. Pointing out the natural affinity between picture-taking and travel, Mr. Stuber said that, as soon as Kodak learned the balcony was

available, the company made immediate arrangements to rent the space.

By establishing the photo-centre and Colorama, Kodak feels that it is making a real contribution to the progress of photography, Mr. Stuber stated. Not only is the Colorama itself unique and thus of historical as well as immediate photographic interest, but the techniques utilized in creating it represent outstanding new technical achievements in color photography.

The world's largest full-color transparencies which make up the giant Colorama are made at Kodak Park, in Rochester, New York, on a special new color film. There, two or more color originals on color sheet film are enlarged to produce the tremendous color transparency which hangs at the terminal.

The original color negatives used in this process cannot exceed approximately 5 inches in height or more than 9½ inches in length. By enlarging these pictures approximately 44 diameters, the full 18 x 60-foot area is filled with one or more giant color pictures. If only one picture is to be featured in the Colorama, the two negatives necessary to make it are made by standard photographic panorama techniques, so that the result will appear to have been made as a single picture.

At Kodak Park the color negatives from which the big transparency will be made are placed in a special new photographic enlarger and projected a section at a time onto an easel some forty feet distant. The easel supports the positive color film used to make the big transparency. This film comes in rolls 20 inches wide and 200 feet long. After exposure of the entire picture, each roll of film is developed in a continuous operation, for uniformity's sake, in a machine of the type used to process Kodachrome and Kodachrome roll film.

The degree of enlargement achieved in the enlarging process may be gauged from the fact that the image on a strip of film, ½ inch wide and 5 inches long, is enlarged to 19½ inches by 18 feet. As a result, the head of the little girl, as seen in the close-up on the left side of the Colorama, measures approximately four feet from chin to forehead in the finished display.

After the special color positive film used in the process is developed and dried, the 18-foot strips of film are matched, trimmed, and spliced together with transparent 3-inch backing strips at each joint to form one continuous film, 18 x 60 feet. Finally, grommets are fitted into an edging strip to permit the hanging of the film in place.

The great transparency is next rolled onto a 20-ft. "film spool" and transported to Grand Central Terminal. There the two transparent sheets between which the big transparency is shown are drawn apart, the film spool up-ended, and the big transparency unrolled and anchored to the frame.

After the entire 60 feet of film has been suspended, it is further anchored at the bottom and ends with spring anchors to keep it under gentle tension and permit expansion and contraction. The protective sheet is next rolled back into place and the lights turned on. The illuminator is a solid bank of cold-cathode tubes, spaced 2½ inches on centres, totalling 5,328 feet, and consuming 61,000 watts.

The picture begins 21 feet above the floor of the main concourse and towers 25 feet above the floor of the balcony. Beneath the picture frame the Colorama carries the message, "Keep the childhood story—in snapshots." This message will be changed from time to time as the illustration changes.

The Kodak Photo Information Centre, which is located on the balcony behind the big transparency, fills approximately 5,000 square feet of floor space. It has been designed to present continuous exhibitions of fine photography and equipment, and to help answer questions about any photographic topic. To provide such service, the exhibit will be open daily and will be staffed by nine technical representatives from Kodak's service divisions. If a question stumps them, they will refer the matter to Rochester for further research and report.

The Kodak Photo. Information Centre will supply information only. No photographic materials or equipment will be sold in the exhibit area. Features of the centre will be a completely fitted kitchen darkroom, a display of important photographic accessories, a display of color transparencies and prints, a small-equipment display, a continuous show of full-color slides for children accompanying their parents to the centre, a display of large 30 x 40-inch full-color transparencies, a display of home movie equipment, an information counter for questions and answers, a display of fine photographic prints, salon selections or the work of an individual camera artist, and displays of still photographic equipment.

(From Eastman-Kodak Co. Editorial Service Bureau.)

Forthcoming Salons and Exhibitions

Approx. Closing Date

Hongkong Salon. — **Oct. 15th**
Information from: L. Jackson, Photographic Society of Hongkong, c/– Waterworks Office, St. Georges Buildings, Hongkong, China.

Western Salon, Victoria Art Gallery, Bath. — **Oct. 3rd**
Information from: P. B. Lauder, 11A Entry Rise, Coome Down, Bath, Somerset, England.

Chicago International Salon. — **Oct. 8th**
Information from: The Salon Chairman, c/– Chicago Camera Club, 137 North Wabash Avenue, Chicago, Illinois.

Nihirika International Salon. — **Oct. 15th**
Information from: D. C. Engineer, Kochrab, Ellis Bridge, Ahmedabad, India.

Nottingham Salon. — **Oct. 12th**
Information from: J. B. Saunders, 43 Devonshire Road, Sherwood, Nottingham, England.

Chicago International Colour Slide Exhibition. — **Oct. 22nd**
Information from: Otto E. Schmidt, 3047N, Seventy-eighth Avenue, Elmwood Park 35, Chicago, Illinois.

Southampton International Salon — **Oct. 22nd**
Information from: Exhibition Secretary, 30 Carlton Crescent, Southampton, Hampshire, England.

International Salon of Photographic Arts. — **Oct. 16th**
Information from: Mrs. Louis M. Flowers, 1006 Second Avenue, Charleston West Va., U.S.A.

Mississippi Valley International Salon. — **Oct. 20th**
Information from: Norman Brice, 31 Ridgemore Drive, St. Louis 5, Mo., U.S.A.

Annual Exhibition of Nature Photography. — **Oct. 23rd**
Information from: Kentucky Society of Natural History Box 81, University of Louisville, Louisville, Kentucky.

Minneapolis Colour Exhibition. — **Oct. 24th**
Information from: Warren Anderson, 113 South Sixth Avenue, Minneapolis, U.S.A.

Tamworth P.S. Salon — **Oct. 6th**
Information from: S. H. Layton, 155 Marius St., Tamworth, N.S.W.

IV Cuban Salon — **Oct. 30th**
Information from: Club Fotografico de Cuba, O'Reilly No. 366, Altos La Habana, Cuba.

Graphic-Graflex Contest — **Oct. 1st**
Information from: Contest Manager, Graflex Inc., Rochester 7, N.Y., U.S.A.

The Photographic Societies

THE CAMERA CLUB OF SYDNEY
(Incorporating the Miniature Camera Group)

At the meeting on the night of May 17th a large number of colour transparencies was projected. These transparencies were submitted by members at an earlier date to enable the judge, Dr. Chaffer, of Photographic Society of N.S.W., to select the prize-winners at his leisure. Dr. Chaffer made the following awards for the Colour Competition: 1, V. Kinley; 2 and 3, D. Pittman; HC, A. Clancy, R. V. Judd, D. Pittman.

Dr. Chaffer gave an interesting and helpful discourse on the entries submitted.

Another well-known colour worker who was present on the night was Mr. S. Woodward Smith, who recently returned from abroad. He screened a selection from the slides that he had made whilst abroad to demonstrate his lecture.

The Vice-President, Mr. H. P. James, thanked both lecturers and asked members to carry a vote of acclamation.

Although the weather was unfavourable for the annual Ladies and Visitors Night held at History House on June 7th, the members and visitors who attended enjoyed the evening.

Mr. H. P. James took the place of the President, Mr. W. Cliff Noble, who was absent through illness. After welcoming the visitors, Mr. James asked representatives of all the leading Sydney Clubs to say a few words, which they did.

The Vice-President then distributed the main prizes for the year, which were as follows:

P.I.A. Trophy ("Print of the Year"), Mr. C. Jackson; *Travis Trophy*, Mr. S. Piper and Mr. M. Wright; *Pittman Trophy*, Mr. S. H. Lofts and Mr. J. Couch; *Ilford Trophy*, Mr. K. D. Hastings and Mr. M. Wright; *Arditto Trophy*, Mr. J. Galbraith; *Clancy Trophy*, Mr. M. Wright.

Mr. A. W. Gale, A.R.P.S., who chose the Print of the Year, gave a commentary on the other first prize-winning pictures, which were on view.

Mr. J. W. Metcalfe reviewed a selection of colour transparencies, which was projected at this stage. Although Mr. Metcalfe had not seen the slides before, his analysis of them was considered accurate and entertaining by all.

Interval and supper, which followed, gave members a chance to get together for a time. The concluding item was a screening of sound films by Vice-President Mr. J. H. Couch, who was thanked by Mr. H. P. James for his help in making the evening so enjoyable.

P.J.P.

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

Last year, when this Society had the golden opportunity to view the personally selected portfolio of the work by that eminent Australian landscape pictorialist, J. B. Eaton, we saw what really great art could be achieved in photography—the final result.

So, on the 2nd May when we were honoured to be addressed to Mr. Frank Hurley, O.B.E., we could perceive behind his address what goes into the make-up of a world famous photographer, irrespective of his particular photographic approach.

From his appearance it is difficult to realise that our lecturer has been a photographic force in Australia for nearly fifty years and for the last forty years, since he earned the distinction of being coupled with the greatest of Antarctic photographers, Herbert G. Ponting (of Scott's tragic last expedition), he has achieved international approbation.

Remaining meetings for May were of a novel character. Firstly, Mr. J. Mitchell successfully conducted an Auction Night, at which an assortment of gear was offered running the whole gamut from real necessities, through the more impractical, to real antique pieces such as whole-plate cameras. The final evening was devoted to a Quiz conducted by Dr. A. E. F. Chaffer. In true quiz fashion, the tricky questions would pop up when least expected, and an entertaining and instructive evening ensued.

The month's competitions were judged by Mr. A. W. Gale, A.R.P.S., and results were as follows:

Advanced—1, Mrs. Wheatstone; 2, Mr. Leggett; 3, E. G. Iked. *Intermediate*—1 Miss Simpson, A. Feeney (equal); 3, R. Cotter. *Beginners*—1, D. B. Gill; 2, Miss Bransdon, R. Poulter (equal). *Set Subject*—1, Mrs. Wheatstone; 2, B. Bird.

W.D.

CANBERRA PHOTOGRAPHIC SOCIETY

On Tuesday, 6th June, the Society conducted its usual monthly competition meeting when the subject "Open" was judged by Mrs. Burton Wolcott (*nee* May Steed), of the New York Camera Club.

A large number of prints greeted the judge and the awards were as follows: 1, K. Dinnerville; 2, H. Collis; 3, A. Redpath; 4, H. Collis; 5, J. Webb.

The first colour transparency competition held by the club was also judged by Mrs. Wolcott, and awards were as follows: 1, Mrs. M. Cooper; 2, K. Carnall; 3, K. Dinnerville; 4, Miss J. Barnes; 5, H. Collis. The judge complimented members on the many excellent colour slides submitted.

During the evening, Mrs. Wolcott screened about 100 slides taken in Vermont (Canada), New York, Rocky Mountains, Virginia and many other places of interest. At the conclusion of the meeting, the Vice-President (Mr. W. Jessop) congratulated Mrs. Wolcott on the excellence of her slides, and expressed the thanks of the Society for her judging during the evening.

The first International Salon conducted by the Society will be held during the month of January (24th to the 31st) 1951. This Salon is to be held in conjunction with the Jubilee of Federation celebrations, and the Society would like to see a big representation from both Australian and overseas exhibitors. The closing date for prints is Saturday, December 2nd, 1950. Entry forms are being forwarded to clubs and societies, also to well-known exhibitors. Further entry forms are available from the Secretary.

K.C.

FARMER'S HOBBIES EXHIBITION
(Photographic Section)

We learn that Farmer & Co. (Sydney) will again be including two photographic sections in their *Hobbies Exhibition* this year. These are open to young people (*a*) between 14 and 17 years and (*b*) under 20 years. Entry forms and full information can be obtained from: Hobbies Office, c/o Farmer & Co., Box 497, G.P.O., Sydney. Entries close August 5th. The actual exhibition will be held from August 28th to September 2nd.

July, 1950 Vol. 57 No. 7

"BLACK MARLIN LEAPING" A. F. D'Ombrain

The Australasian Photo-Review

Editor: KEAST BURKE
B.Ec., A.R.P.S., Hon. Rep. P.S.A.

Preview of August Issue

L. A. Lyons discourses at length on that subject dear to the heart of every photographer—"The Perfect Negative."

A Melbourne correspondent pens some interesting notes concerning one of Victoria's earliest amateurs—one A. R. Fenton. "Australian Pictures—English Comments," held over from June, will definitely appear.

C. S. Christian contributes the cover illustration, while featured portfolios will embrace "Australian Landscape," "Child Studies," and "Self Portraits."

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Pictorialist on Tour

By H. N. JONES

(Sydney Camera Circle)

My favourite photographic subject matter is *Landscape*, although, to my way of thinking, it remains the most difficult. The reward comes with a deep feeling of satisfaction when one has searched long (and generally far) and succeeded in obtaining a picture showing perhaps a fine group of trees or some aspect of open country reasonably well composed and lighted.

Unlike other subject matters, such as portraits or still lifes, in which the material can be arranged and lighted by the photographer himself so as to obtain the effect so desired, a landscape can only be photographed as presented to the photographer by nature. So it is that, when a subject which lends itself to a pleasing composition in line or mass has been discovered, the lighting must also be considered—very often this involves waiting for some considerable period of time before the sun is in the position which will give the effect desired, or the cloud arrangement is satisfactory.

Last autumn, I made a motor tour with a friend to the Southern Tablelands, where I succeeded in capturing a few reasonable pictures.

A well-known English pictorialist once said that if he could obtain four really first-class landscape pictures during the course of a year, he considered he was doing well. Remember, he said "first-class" pictures—a standard which, I imagine, would probably rate acceptance for exhibition in the leading salons. Of course, there are still available a great many pictures which, although not in world class, would be rated in front rank, so whilst we are looking for the one of "super" salon quality, the lesser fry need not be despised.

We duly set off on our trip, making Canberra the first stopping place. Of course, any likely-looking subject observed along the route suggested a halt but, generally speaking, there is not a great deal of suitable matter along that portion of the highway—unless it is fortunately emphasised by a dramatic lighting effect or perhaps by an interesting sky. Often, too, a scene will appear to be rather pictorial when viewed from the car yet, when approached from that closer viewpoint which is nearly always necessary, the whole scheme has changed and is no longer attractive. This is specially the case where hills or mountains are the main subject matter. I recall an occasion late one afternoon when travelling by train to Sydney from Tumut. I noticed some beautiful back-lighting effects on the hills around Gilmore and decided that on some future occasion I would make a much closer inspection of those hills. The opportunity duly arrived on this last trip. I soon found that the only way to secure the effect as originally seen from the train was to employ a very long focus or telephoto lens, for as soon as the hills were approached sufficiently near enough to obtain a suitable viewpoint using the regular lens, I was too far beneath them and consequently lost all the attractive foreground and middle distance as originally viewed.

At Canberra, the autumn tints on the trees produced a feast of colour—the yellows and golds of the poplars being particularly beautiful. This time of the year is ideal for exposing colour film and the area around the Hotel Canberra abounds with colour subjects—there are flower beds and lawns to provide the foreground interest, while the poplars alongside the white building itself are a useful aid to composition and balance.

For black-and-white work, a late afternoon shot of the poplars against the light is usually most effective. The main difficulty is to isolate your subject matter so that unwanted material, such as buildings and contrasting types of trees, is eliminated; sometimes a near view of portion only of the subject will solve this problem, and very often result in a better pictorial composition. Personally, I feel that the inclusion in a print of two quite different types of trees spoil the entire effect—hence my reference to the elimination of other trees.

The area from Canberra to Cooma is mostly open country, and any possible pictures would mainly depend on clouds and cloud shadows for their pictorial status. A few isolated poplars occasionally serve as useful leading lines or foreground subject matters to support the middle distance and the distant hills. The country from Cooma through Berridale to Jindabyne does not offer much beyond the usual attraction of white snow gums which

DROVER'S CAMP
TALBINGO

H. N. JONES

EUCUMBENE RIVER
ADAMINABY

TUMUT LANDSCAPE

RIVER GUMS
JUGIONG

are very decorative trees, not high but very shapely in their lines, both singly and as attractively composed groups; however, they usually require a suitable sky to help them. At Berridale, there is a very fine poplar group and an old blacksmith's shop—two subjects which unfailingly attract most photographers. Jindabyne has little to offer other than the

nearby picturesque Snowy River. A few miles further is The Creel, which is very pictorially situated on the Thredbo River. Here, there are numerous opportunities for both black-and-white and colour enthusiasts.

Proceeding on to Adaminaby, one finds good subject matter of the open country variety—particularly around the Eucumbene River. Remember that early morning or late afternoon is the most suitable time to work as, at such hours, there are present those long shadows and interesting light effects which provide the charm and mood for a picture.

On through Kiandra to Talbingo, there is again very little beyond the snow gums, but if one takes the time to look around there is always the possibility of exercising one's "seeing-eye." But on occasions when time is limited, it is not always possible to wait and search for the opportunity of obtaining something worthwhile. In our case, we were working to a time-table with the principal stop at Tumut, which is ever a popular hunting ground for the landscape worker. The 25-mile stretch from Talbingo to Tumut shows promise of a variety of good pictorial material, especially along the river. This fact was evidenced at one very attractive spot where we noticed a drover camped near the river; good fortune was with us as the lighting conditions happened to be very favourable, not to mention the atmosphere provided by the moke from a billy-boiling fire. This setting was one of those chance opportunities seldom encountered by a pictorial photographer. Remember, *always* be ready for the unexpected exposure.

Leaving Talbingo, we travelled through the Tumut Valley for some miles before finally arriving at Tumut. Subject matter in this valley is plentiful, especially the popular area from Blowering to Tumut Plains. This is mostly of wide-open-type country with fine hills for background use and, provided the clouds are good, it is particularly ideal for landscape work. As well as its landscape potentialities, this valley also has to offer a range of attractive subject matters from big river trees, to sheep grazing and dairying. I might mention that the Tumut Valley is included in the big Snowy Mountain Hydro-Elect ic scheme and, in course of time, will be flooded by one of the dams and remain forever a loss to the pictorial photographic world.

If car transport is unavailable, this valley can be visited by the school bus from Tumut; for instance, on one occasion with two friends we boarded the bus at Tumut at 7.30 a.m. and proceeded about ten miles out along on one side of the valley to the point where the bus crosses the bridge at Blowering to return along the other side of the valley. Just beyond the bridge we alighted and walked on and on until at length we were overtaken by the bus on its afternoon trip. In this manner we had six or seven hours' rambling which, after all, is the best way to obtain the most from your available subject matter. For the car owner a good plan is to drive to a likely place; then proceed on foot in search of your subjects, as it is only seldom that the good ones are seen from the road. Furthermore, the viewpoint from the car often becomes entirely different when you alight and approach your subject on foot.

Pictorial subject matter abounds in the Tumut area, and nearly all of it is within walking distance no matter what direction be chosen. In and about the racecourse are various types of trees—gums, elms, poplars, willows and so on, while the elm drive, with its large trees, offers opportunities for interesting light and shade effects. Nearby runs the river, where a number of basket willows and several stray poplars fringe the banks. Another good hunting ground is the Common near the railway station; here, large gum trees lend themselves very readily to attractive compositions, while grazing cattle are usually on hand if one desires a particular centre of interest.

Returning via Gundagai, Yass and the Hume Highway, we came across the scenic Gilmore Valley which presents very good opportunities for landscapes of the rolling hills variety. Once again, it is most desirable that all these subjects must have suitable skies with passing shadows and good foregrounds. Along the Murrumbidgee River near Jugiong, there are several outstanding river gums which should be sufficient to stimulate the interest of every camera enthusiast in the district. Travelling on to Yass, we encountered more undulating country—once again the light of late afternoon is the best for this type of photography, as the folding hills can rejoice in the necessary light and shade. The country from Yass to Goulburn does not offer much on account of the scrub nature of the trees—and I shall refrain from commenting on the photographic possibilities between Goulburn and Sydney as this country is generally well known to N.S.W. photographers.

I realise that these brief notes apply to a specific area which many of my readers may never visit—nevertheless, I have endeavoured to include a few general principles which, I believe, will be helpful to budding landscape pictorialists. To them I wish "happy hunting" in this delightful field.

Photomicrography Simplified

"Do you possess a microscope?" "Well, my friend does."

"Have you a camera?" "Certainly."

"Do you do the developing yourself?" "Of course."

"Did you ever consider making photomicrographs?" "No, I did not."

"Why did you not?" "The job is too complicated."

Three years ago, like the average amateur, I would have given the above answers. Now photomicrography is my favourite hobby, even my job. Useful research work is done at present. But, of course, within these three years I had studied my hobby-job very thoroughly from every aspect, and had experimented until some of my pictures are considered quite valuable documents.

The principle of taking photographs through the microscope is simple. With a good light source, the image, which the eye sees in the microscope, is projected on to a photographic plate; from that point it is treated like any snapshot.

Any type of camera can be used, either with its lens focused at infinity, or without the lens, utilising the camera body only. A light-tight connection, however, is necessary between camera and microscope. Whether your picture is satisfactory or the reverse will depend mainly upon your skill, but also, of course, upon the quality of your microscope and the type of camera you use. With experience, the quality of your photomicrographs will improve, until at last you feel you have approached the standard of the examples reproduced in scientific books—though you may not

By ERWIN VON GIZYCKI

reach this ideal completely, as your outfit may not compare with that of the scientist who took those examples. However, with enthusiasm and patience you can come very close to it.

Numerous elaborate factory-made constructions in the way of photomicrographic cameras are on the market, and if you can afford the rather high expense, your job is easy. This will be a good proposition for large laboratories. The thrill is the greater when you, yourself, have made your camera with limited means and still have obtained good results.

This is what I did, and the type of camera which I would like to describe is the one which I am using now, after having made all sorts of experiments and after having scrapped my initial outfit. To start with, the worker who has the ambition to become an efficient photomicrographer will need at least one book which gives him thorough information about the many problems involved. He will refer to it regularly, and come to learn more and more. The books which I am using and which I find very satisfactory are:

"Photomicrography," by R. M. Allen, published by D. van Nostrand Company, Inc., New York; and

"Photomicrography: A Handbook on Photography with the Microscope," by Eastman Kodak Company, Rochester, N.Y.

The first-mentioned gives detailed information about home-constructed equipment, and

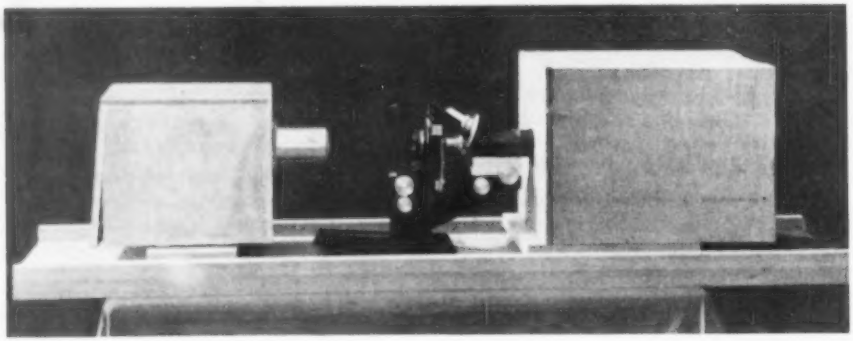


Fig. 1

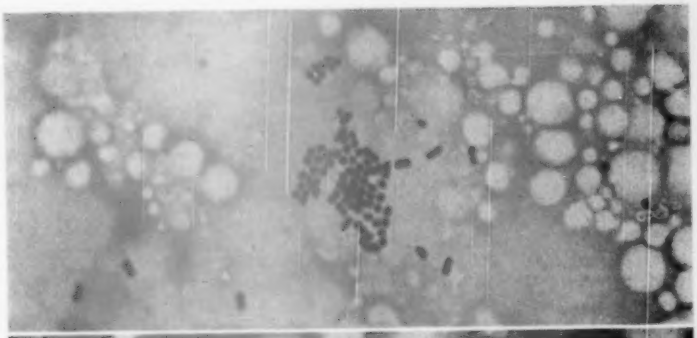


Fig. 2

Bacteria in Milk, x1100.

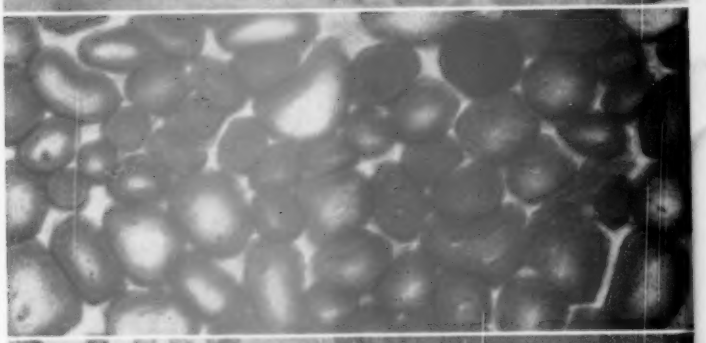


Fig. 4

Cross-section of Carpet Wool Fibres, x250. Oil Immersion.

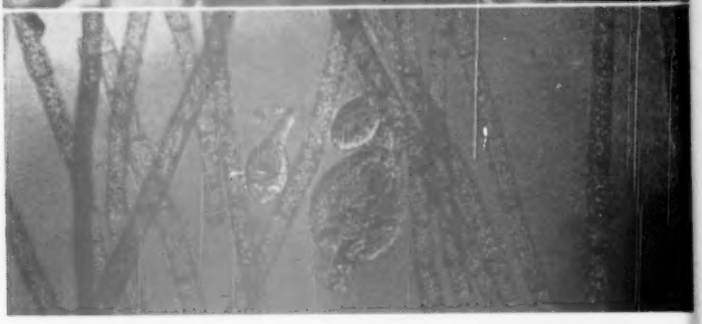


Fig. 3

Aquarium Specimens, x110.

it was here that I found all I needed for constructing my own outfit. The form of the outfit will depend upon your individual requirements, and it will further depend upon the amount of money you can spend on it, upon your microscope and your camera. There are two types of camera—the vertical and the horizontal—both of which have their advantages and shortcomings. I started with the vertical type, but soon switched over to the horizontal, mainly because the ground glass was raised too high above the table and the focusing therefore awkward. The horizontal form has the disadvantage that objects embedded in liquids have the tendency to move downwards.

The first camera used was a folding camera with a double-extension bellows, the lens having been screwed out. In time, this became detrimental to the camera. It was then I recommended and followed the suggestions contained in Allen's book.

The illustration will give you an idea of the present form. Being mainly interested in certain standard magnifications, I built two boxes of 5-ply wood, which can be attached to one another. One box gives, say, a magnification of 250x, both together give double.

The different parts forming this set are mounted on blocks which slide between two guide-strips along a strong board four feet in length. There should be no apparent side-play; the perfect alignment of the sliding parts is of paramount importance, as the optical axis—light source, condenser, substage condenser, specimen, objective, eyepiece and centre of ground glass should always be in line, no matter how the single parts are moved

forward or backward. Remember that this assembling and adjustment once completed are final and so deserve the greatest attention, as upon them depends the evenness of the light distribution and, in consequence, the quality of the pictures.

The microscope will mostly be a "given factor," so that a discussion about the different types may be dispensed with here. The light source is of considerable importance. A motor car lamp of 50 c.p., connected to the household current by means of a 6/8 volts transformer, has been found quite satisfactory. Numerous other forms of illumination exist, all of which are described in the reference books.

The lamphouse which is shown in the illustration was made of a biscuit tin, out of which a round hole had been cut to hold a condenser lens. The globe, with its lightpoint in the optical axis, moves backward and forward inside the tin. If the lightpoint is in the rear-focus of the condenser lens, the rays emerge parallel. Withdrawn backwards, the rays converge more and more and can thus be concentrated to a small lightpoint onto the iris diaphragm of the substage condenser. Both forms of illumination are used, but for different purposes.

One's choice of sensitised material depends upon the work to be carried out and upon the transparency or opacity of the object on the slide. If it shows little contrast, Panchromatic Process Plates may be used. For general purposes, Panatomic-X or the slower Orthochromatic plates will serve the purpose well. Films can be used if desired.

A valuable, almost indispensable, asset is a range of colour-filters. Many objects will be stained, and a suitable filter can either increase or decrease their contrast or detail. Ready-made filter sets are available, but are rather expensive. The cheaper way would be to buy gelatine filters and to cement them between two sheets of thin optical glass, which may be purchased from an optical firm. Efficient use of your filters is very important, as this influences considerably the quality of the pictures. The books quoted pay the subject particular attention.

There is no limit to the objects to be observed and photographed. They depend upon everybody's choice. You may be interested in seeing the astonishing number of bacteria in your morning milk (Fig. No. 2), or you may have an aquarium which will supply you with almost inexhaustible material (see Fig. No. 3), or you may even wish to show your doctor the streptococci which caused your sinus trouble or your indigestion!

If you are a very ardent photomicrographer, you may go much further. The path from the amateur to the research worker is not so far, once you have gained sufficient experience (see Fig. No. 4). Your hobby may change your occupation. I could imagine someone preferring to work with his microscope and his camera to writing figures in books at a desk.

Whether your particular inclination leads towards photographing plants or waterfleas, crystals or bacteria, this hobby will fascinate and captivate you, and on that happy day when you find that your pictures are not far behind those in scientific books, you will be truly gratified.

At any rate, try your hand at photomicrography. Experiment and improve; eventually you will add to your life a new, interesting and charming pastime.

Extension of time for Symposium:

"MY MOST SUCCESSFUL PHOTOGRAPHIC OUTING"

It has been decided to extend this feature for a few more months. While a number of interesting contributions were received, they were insufficient to provide the basic material for the special issue which we had in mind.

To quote from the initial announcement, November, 1949: "This is not so much a competition as a general invitation for short illustrated articles capable of being described and featured under a general title of such descriptions as "My Happiest Photographic Day," "My Most Successful Photographic Outing"—or some similar heading. We would like a series of, say, six related photographs, accompanied by a page or so of descriptive matter in support.

"It is hoped that this invitation will appeal to a large number of workers who have not heretofore contributed to the columns of the "A.P.-R." Contributions close August 10th.

J. Hoey
VOLCANIC

TEN CLOUD STUDIES

F. W. Darsow

RISING STORM

C. S. Christian

TWENTIETH CENTURY OMEN

Shaughn Lowry
RISING SEAS

A. H. Russell

TURMOIL

D. H. Featherston
STORM PATTERN

G. S. Harrison

RISING CLOUDS

J. D. Johnstone
EVENING SKY DRAMA

E. J. Hart
INFERNO

Wm. C. Barker

NATURE'S RHYTHM

Leaves from a Studio Diary

By J. C. YOUNG

Monday:

We have been noticing lately that some of our prints have lacked that "*nth*" degree of quality that we have always tried to make our standard. So, full of energy and enthusiasm, David and I tried to find out why. We decided to check on the enlarger by first selecting a negative which appeared to be of ideal quality. We then made two prints, the best we possibly could, one on No. 3 Bromide and one on No. 2. Naturally, we had made sure that the lens was thoroughly clean before commencing our experiments.

"I never did like condensers," I growled, as David helped me lift the double condensing unit from the enlarger. "I'm sure we'll get better results without." We replaced the ground-glass diffusing unit, and again made two more prints from the same negative, one on No. 2 and one on No. 3. In all cases the prints were carefully developed for 2 mins. at 70°F.

On went the white light and comparisons were made. These were the results.

With condensers, No. 2: Good but soft print.

With condensers, No. 3: Rather hard.

With diffusion, No. 2: Too soft.

With diffusion, No. 3: Rather hard.

After some bickering, we decided that the two prints on No. 3 paper were the best, and stood, side by side, comparing the two.

"I prefer this one," said David, pointing to that made with diffusers.

"And I prefer this one," I said, pointing to the print on No. 3 from condensers.

All this added up to the fact that it is the old story of condenser *versus* diffuser. We still can't agree between ourselves on which gives the better results, but do now know that a possible finding, to be confirmed by further experiments, is that a condenser-type enlarger, perhaps, will print a greater variety of negatives than a diffusion-type unit. Detail and sharpness seem to be the same in each case, but condensers do accentuate any negative defects, such as grain or scratches. I have always preferred to work with a diffusion enlarger, believing that I secure better gradation; to-day was the first occasion I had really sought to confirm that belief—only to reach inconclusive results.

Tuesday

On my way home to-night I dropped in on a friend who is one of the staff photographers of a large daily newspaper. Over a cup of coffee we discussed the importance of temperature control of developers.

"I can't make some of those fellows seem to understand the importance of checking print developers for temperatures," he grumbled. "Comes the summer of each year and we have the same trouble every time. A chap developing a print for reproduction forces it a little in the hope of producing brilliant tones, and completely ignores the fact that temperatures have suddenly risen. He has been working from 60° to 70° in winter and spring, and on a hot day keeps the print in the developer for the same time, forgetting that 1¼ minutes is ample when temperatures are around 80°. The print looks fine under the safelight, but on inspection by white light there are yellow stains."

"With loss of time, too, I suppose," I said. "I should imagine in your business it would hold up things rather seriously if a photographer had to check through all his negatives and re-do a number of prints."

"Oh, no, not exactly," he said. "Here's a useful tip, which we find works very well. We just wash the defective prints and then pass them through a bleaching bath of the type normally used for sepia toning. Then, instead of re-developing by sulphide, we wash and re-develop the bleached print in the normal developer—but for the correct time. This scheme never fails—the print has come up to the correct strength while the bleaching bath has removed the yellow stains."

Wednesday

We certainly ran into some trouble today. A customer, an industrial chemist by profession, finalised his sitting for a portrait at 9 a.m. "I did want to send one to Melbourne in to-night's mail," he said, with the manner of someone asking an impossible favour.

One thing I will *not* do is print from wet

negatives. Consequently, I told David that when he was sure the negatives were thoroughly washed to pass them through a methylated spirits bath for 5 minutes, and when dry to make the reproduction prints.

Two of the resulting bromides were most unfortunate to say the least. There were pale smudges on the prints, and with some alarm I noticed the negatives had corresponding milky smudges—only a slight milkiness, but enough to show up badly on the print. This looked serious, and immediately I telephoned the Kodak Technical Advisory Service. A few minutes later we were using the recommended treatment: "Make up about 30 ounces of a 10 per cent. sodium carbonate solution. Give the negative a few minutes agitation in the solution, rinse, back to the solution, rinse and continue the treatment until the milkiness clears."

An hour later those negatives were drying, completely cleared of all stains and none the worse for their experience.

Thursday

Condensers again! David came out of the darkroom, his face showing a very disgusted look. "I'm completely fed up," he said. "Those 8 x 10 prints won't match the contacts for gradations; I just can't make out what is wrong."

On close inspection there was a noticeable difference in the prints. The contacts showed quite a fair range of tones from highlights to shadows, but the enlargements did not appear to match in tones. Particularly evident was the loss of gradations in the lighter areas of the enlargements.

The negative material was of a type I frequently use when aiming for important shadow detail; on such occasions my procedure is to over-expose the negative (by exposing for the shadows) and to cut the development short. The result is a negative which shows the necessary detail if printed on a contrast paper. This is a useful technique when photographing contrasty subjects, or such assignments as interiors of shops and factories.

I had the last word:

"If you want projection prints to match contacts from the same negative, try putting good diffusers in the enlarger. With condensers, the rather harsh light directed at the negative tends to break up and scatter in the highlight portions, whereas in the clear parts of the negative it passes straight through. Net result is a tendency to lose the gradations in the heavier parts of the negative. To ensure those parts printing properly, you must use a well-designed diffusion enlarger so that the negative is illuminated softly with a well-scattered light. By printing on a harder paper you should secure a bright print with detail wherever required."

Friday:

Steve was having print trouble again today. The subject was a white refrigerator against a black background, and the trouble appeared to be greying of the highlights.

By previous experience I had reason to be suspicious of the whole-plate enlarger he was using, so I trimmed the negative down to half-plate and, interrupting David in his corner, placed the negative in the half-plate enlarger.

Steve promptly disagreed. "I'm sure it's the negative that's the trouble," adding that flashbulbs had been used, and that he had "often encountered the same type of foggy negative when they were used."

The negative did indeed have that slight lack of crispness that is desirable for good printing, but I felt that that might perhaps have been caused by slight condensation on the camera lens.

By using a vigorous grade of paper we managed to secure a very satisfactory print. David's developer had a thermometer permanently in it, and the temperature read 72°. He had been warming it up from time to time to keep the temperature constant, and he had two timing-clocks in operation—one for print exposure and the other for development. David is a careful worker. . . .

An investigation of Steve's developer found the reverse to be the state of affairs—it proved to be as low as 63°F. Moreover, on investigation he admitted that he had "lost the stopper for the bottle of stock solution." The developer was probably oxidised—and, as we all know, oxidised developer will not produce good results.

It sometimes amazes me that people do not realize the importance of keeping stock solutions *well stoppered*. As far as possible the solution should fill the bottle, so that no air remains in contact with the solution. A developer of the D-72 type is a vigorous reducing agent—its job in life is to acquire oxygen from its surroundings—that's how it reduces silver bromide to metallic silver, and so produces the silver image on film or paper. After a certain amount of this work it becomes exhausted; leaving the developer open to air simply amounts to allowing it to exhaust itself without doing any work.

And then there's that point about developer temperature. Formulae are designed to give best results at 20°C. (68°F.)

The Control of Fungus

Summary

Fungus growths form on both black-and-white and colour films when stored for any length of time in an atmosphere having a relative humidity above 60 per cent.

The fungus growth, if not too extensive, can be removed by cleaning the infected film with carbon tetrachloride*, naphtha, or Kodak Film Cleaner.

The best preventive against the growth of fungus spores is to store all film, both exposed and processed as well as unexposed and unprocessed, in an atmosphere having a relative humidity between 40 and 50 per cent.

Kodak Technical Advisory Service

Details

When photographic film is stored or kept for any length of time in an atmosphere having a relative humidity above 60 per cent., there is a tendency for fungus (often called mould or mildew) to grow on the emulsion surface or on the back of the film. This is particularly true in the humid, tropical countries, but it is not confined to them.

These growths result from fungus spores which are to be found practically everywhere in the air, regardless of temperature and humidity. There are a great many varieties of fungi, and like plant seeds, the spores germinate and grow when favourable conditions permit.

A relative humidity above 60 per cent. is conducive to fungus growth. High temperatures are not necessary, provided the relative humidity is above 60 per cent.

Whether or not anything can be done to correct the effects of fungus on negatives depends upon the extent of the growth and whether it started to grow before or after exposure and processing.

When fungus grows on unexposed or unprocessed film, it leaves a pattern of the fungus filaments which shows up in the processed image. In the case of Kodachrome film, the areas where fungus grew will generally show up as a change in colour, whereas in the case of black-and-white film, there will generally be an area of different density. It is impossible to correct all these changes. If films are not properly protected before exposure, fungus may grow inside the package and even inside a roll of film. If a film is partly used and left in the camera for some time in an atmosphere having a relative humidity above 60 per cent., fungus will quite frequently grow on it in the camera.

If the film is obtained in tropical packing, the chances of its developing fungus before the package is opened are remote. As soon as the package is opened, however, and a humid atmosphere has access to the film, fungus growth may start. If tropically-packed film is exposed and processed promptly, there are rarely any indications of fungus growth before processing. When the processed films are returned to tropical climates, however, fungus may develop at some later date.

When the fungus growth occurs on processed films, the damage to the image is not so immediate, so that if its development is discovered in time some steps can be taken to remove it and to prevent its recurrence. If the growth has gone too far, however, it may cause permanent damage to the image. This is likely to be more serious with colour film, because the growth of the fungus may liberate substances which bleach the dyes. With either black-and-white or colour films, the fungus growth may also emboss or distort the gelatine of the emulsion or the backing.

Removal of the Fungus

Under no circumstances should water or water solutions be used for removal of fungus from Kodachrome or Ektachrome Film because, in the great majority of cases, fungus growth on the emulsion side of these films is accompanied by solubilising the gelatine. Use of water or water solutions will lead to disintegration of the image. This also occurs with black-and-white films, so that the same precautions and methods of treatment will apply as for colour film.

The film should be cleaned with wiping it with soft plush, cotton or chamois skin moistened with carbon tetrachloride*, naphtha, or Kodak Film Cleaner. Such a treatment will remove most of the surface growth. The whole idea is to rub off fungus growth, dirt, grease,

*Fumes of this cleaner are toxic if inhaled. *Use sparingly in a well-ventilated room.*

etc., with a buffer wetted with any of the suggested fluids. The use of the fluid is suggested as a means of carrying off the dirt, washing out any debris that may be held in indentations, etc., and acting as a sort of lubricant to prevent excessive scratching that would result from the use of a dry buffer.

Films mounted in Kodak Ready-Mounts or other cardboard holders should be removed from their holders before cleaning.

The protective lacquer* can be removed from miniature-camera Kodachrome transparencies by one of two methods, depending upon the particular type of lacquer that has been used. The lacquer on Kodachrome Films, K135 and K828, has been of two types, one soluble in carbon tetrachloride or Kodak Film Cleaner, and the other in alkaline solutions. If, after a few strokes of the cleaning pad, the lacquer starts to come off, the method should be continued until the lacquer is completely removed. If the lacquer is not affected by this treatment is can be removed in a 5 per cent. solution of sodium carbonate, or in an alkaline developer, followed by washing; but, as has been emphasised above, this may be a dangerous treatment, since it will also remove any softened gelatine. Only if the photographer is prepared to take the risk of ruining the film should this treatment be resorted to.

*Kodachrome transparencies are not lacquered in Australia, but some photographers may have in their possession transparencies processed overseas which have this protective coating, and they are advised to note the above paragraph.

When the gelatine has become embossed or distorted by the fungus, we do not know of any satisfactory method of restoration. If the fungus is in the gelatine backing only, the backing can be removed, but the resulting film will curl excessively. If the films are lacquered, the etching effect caused by fungus will be greatly minimised.

The first requirement for protecting films against fungus growth is to store them in an air-tight cabinet or container in which the relative humidity can be kept below 60 per cent. This can be done by using a desiccating agent such as silica gel, which is obtainable from chemical supply houses. Silica gel will become saturated with moisture in time, but it can be dried out in a warm, dry oven or over a fire (not over 600°F.), cooled, and used over again. One type of silica gel contains an indicator which changes colour when the gel is saturated with moisture. Four ounces of silica gel are sufficient for 1,000ft. of 16mm. or 8mm. Cine-Kodak Film or 40 rolls of either K135, K135A, K828, or K828A Film.

Films that have carried fungus growth should not be remounted in their original cardboard holders, which will undoubtedly still contain some fungus growth. The films can be remounted in new cardboard mounts or in glass after thoroughly drying. Although there may be a tendency for fungus to grow inside the glass, experience with large numbers of glass-mounted slides in the tropics has not shown very much trouble. The best security would undoubtedly be obtained by cementing the film between glasses.

If the liquid used in cleaning the film contains a small percentage of fungicide (for example, 1 per cent. pentrachlorophenate) (Santabrite), some extra protection may result, since some of the fungicide will be absorbed into the surface of the film.

Preliminary Announcement:

AN A.P.-R. COMPETITION

FOR HAND-COLOURED ENLARGEMENTS

One Class Only. Special Awards.

Section 1: Prints coloured with photographic ***water*** colours.
Section 2: Prints coloured with photographic ***oil*** colours.
Minimum Size: Not less than 25 sq. inches.

All supplies to have been purchased from a Kodak Store or a Kodak Dealer.

Closing date: December 10th, 1950.

L. G. Chandler

STUDY OF YOUNG KESTREL

A BIRD, ANIMAL & INSECT PRESENTATION

L. G. Chandler

BUDGERIGAR AT NEST HOLLOW

C. S. Christian

PORTRAIT OF A WHITE COCKATOO

F. Lewis

AN INVESTIGATION

J. H. Bain

WINGED GLORY

E. Rotherham

GREY SHRIKE THRUSH AND YOUNG

C. S. Christian

PASSING PARADE

G. H. Silver

CAREFREE FLIGHT

S. H. Lofts

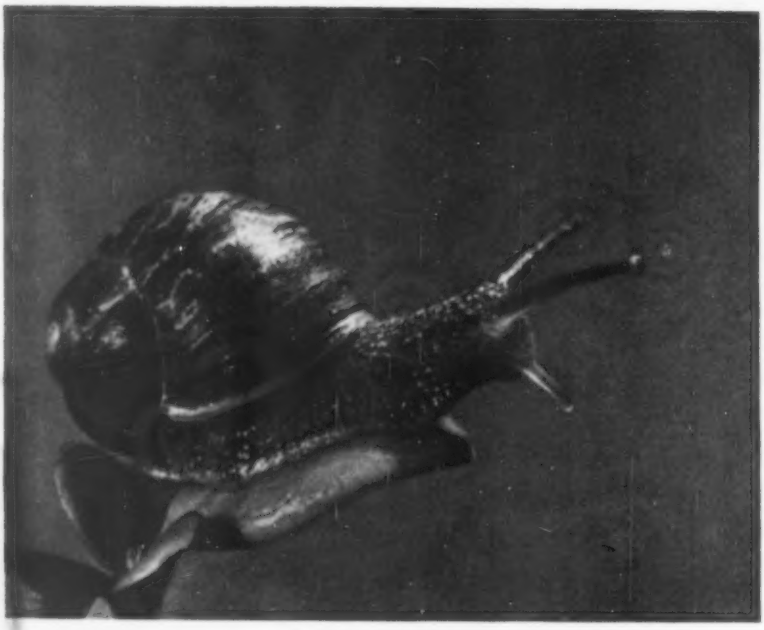
RHYTHM

W. E. Kinsey

RESPITE

K. Malcolm

STRANGE VISITOR



G. H. Silver

THE CURIOUS SNAIL

D. L. Rich

WISTFUL PRINCESS

A. G. Gray

QUIZ KIDS

Winter Photography

By J. HOEY

Probably the immediate response to the title "Winter Photography" will be mental pictures of high-key snow-covered landscapes and such other subjects as are associated with the winter playgrounds of Australia. However, perhaps by reason of the expense or because of the premium on the limited accommodation at these resorts, it is the good fortune of only a few of us to have had the opportunity of jousting with the difficulties of snow photography.

This is, therefore, an attempt to put forward the manifold advantages offering from the varied lighting and atmospheric conditions associated with our normal winter climate.

"Drawing with light," as we know, is the accepted definition of the word "photography." Those of us who have developed sufficient capacity in pictorial photography to enlist as permanent devotees to its fascinating pursuits, are constantly aware of the primary importance of attractive lighting conditions in the making of a successful pictorial print. Those devotees realise also that continued progress in their production standards may only emerge from genuine and intelligent effort. Therefore, it becomes but the logical procedure for the earnest worker to carry a camera as often as possible at those times when the type of lighting indicates that the odds are in favour of his chances of making the kind of negative which provides a pleasurable anticipatory urge to get it into the enlarger.

For a considerable portion of the year outdoor lighting conditions in Australia possess rather a harsh quality which is not generally conducive to the reproduction of those beautifully soft ranges of tones seen so often in examples of overseas salon prints. Of course, bright or even fierce sunlight has been portrayed very successfully in many good Australian prints, and these, it must be admitted, are really most nationally typical. The glittering beach, with foaming surf, the hot, blue sky over far-flung acres of golden wheat, or the dust-encircled mobs of sheep, are subjects for pictures which are truly Australian and must always hold attractions which are well merited. Yet, in pictures of this type there is generally a lack of that delicate quality which holds in itself so much of satisfying sensory appeal.

Of course, it may be somewhat convincingly argued that the morning and evening lighting conditions of the summer months are suitable for the softer type of presentation. Yet, dawn in the summer is apt to occur at an hour rather unearthly even for the more enthusiastic; and to those who have essayed such a venture it is only too well known how very short a period is available before the desirable lighting conditions have become swamped. Awaiting the similarly short space at the end of the day often means an over-late home-coming, plus the uncomfortable feeling of an appetite too long neglected.

The intention of this mild diatribe against summer photographic conditions should not be construed as being at all directed towards discouragement of efforts during the warmer weather, when, without doubt, the volume of film exposure reaches its peak. Rather is it meant as an attempt to emphasise, by way of contrast, the advantages which present themselves so freely in the cooler months, when there may be somewhat of a tendency for one to become lethargic in the pursuit of pictorial subjects.

Dawn in the winter is at a comparatively reasonable hour, permitting of a comfortable breakfast before setting forth, and the soft, low lighting remains for a conveniently long period to allow of considered operations. It can become a very valuable habit for one to board, now and then, a somewhat earlier tram, train or boat, and, often with excellent results, traverse in the time on hand a suitably located area of known possibilities. For more leisurely operations make a point of reserving a Saturday morning now and again for an early excursion, and it may well happen that such pilgrimages will result in a noticeably higher percentage of quality negatives than from those chance outings under summer conditions.

It is apparent that the lighting in winter, and particularly that of early morning, must necessarily have a quality superior to that obtained with the sun travelling in a much higher trajectory. It is, nevertheless, a matter for recurring wonder to experience the really delightful effects which may be encountered

PORT IMPRESSION

Third (Equal) in an *A.P.-R.* contest. Exp. 1/50 sec., *f*/8, Super-XX.

J. HOEY

WRAITHS OF THE MORNING

HC in an *A.P.-R.* contest. Exp. 1/50 sec., *f*/4.5, Super-XX.

REGULAR VISITOR
HC in an *A.P.-R.* contest.

on these morning excursions, and the photographer will be well repaid for the extra effort necessary to reach the field of endeavour. On these occasions there is a wealth of opportunity for *contre-jour* pictures. The light is mild and pencils the outlines with a delicacy which does not exist under the stronger mid-day conditions, and allows of a quality in the shadows possessing that richness and depth which are always so desirable.

Quite often, too, is it that the winter or near-winter months when the more unusual lighting conditions present pictorial opportunities that are really exceptional. Only those workers ardent enough in their pursuits can expect to be prepared for that moment which presents the chance for a picture which may stand predominant amongst many creditable efforts. At this period of the year you often have misty

morning conditions, lasting perhaps for hours, garbing familiar objects and places with an entrancing atmosphere of mystery, and at the same time happily obscuring those elements the normal inclusion of which would mar the success of a picture.

In these months, too, you will see water in its most attractive photographic moods, undisturbed by the prevailing north-easterly winds of the summer. In the morning and evening you may very often find it placid and reflective, with soft highlights, rich shadows and a long range of pleasing tones, whilst on the more rare occasions there are seen those entrancingly mystic effects, the faithful capture of which may well result in a print of salon quality.

It will be generally found that winter lighting conditions give a more appealing presentation of masses. Objects then present a finer quality in the negative and give an impression of better artistic feeling. Curved surfaces have a more noticeable sense of roundness, and that elusive third dimensional quality is more often apparent.

The actinic value of winter light is, of course, lower, but with the use of a fast film this is not really an obstacle of any proportion. In any case, the wise pictorialist on such excursions will always carry a tripod for use when it is necessary to give brief time exposures with a small stop to gain the maximum depth of field.

For the worker who has a flair for still-life or table-top work there are also more opportunities during winter, when suburban garden chores are largely lessened and when the weather is to some extent more inclement. What could be better suited than a wet winter Sunday to experiment in comfort with those ingenuities required for the making of a successful table-top? With a background of imagination and a few "props," many effective arrangements may be conjured up. Similarly, portraiture and character studies may be indulged in when the normal calls of the warmer months upon your spare time have lost some of their insistence.

It is not to be expected that there could ever be available statistics which would present proof on the subject, but it would appear that, in Australia, it should be reasonably safe to assume that, although a far greater volume of exposures is made during the warmer period of the year, a higher proportion of successful pictorial work emanates from efforts made during the winter and near-winter months.

GREY MORNING
HC in an A.P.-R. contest. Exp. 1/50 sec., f/5.6, Super-XX.

Review of Contest Entries

NUMBER OF ENTRIES	198
(A/S 26, B/S 65, A/O 27, B/O 80)	
NUMBER OF COMPETITORS	83
NUMBER OF NEW COMPETITORS	19
NUMBER OF PRIZE AWARDS	24

J.F.A., South Camberwell.—HC for "Moving Out"—a pleasing little impression of atmosphere and evening light supported by good technique. We would recommend a trim of about 1" from the left, as the region of high contrast in this area tends to attract too much attention.

A.A., Burnside.—HC for "Rendezvous," which has been very ingeniously worked out. At the same time, we feel that rather too much reliance has been placed on control measures; there is always a danger of a somewhat artificial effect being developed.

J.F.A., Cremorne.—The animal studies are technically good and fair as records, but we feel that they hardly reach the standard of general appeal desirable in a pictorial contest. The best is the humorous study of the bear; the horse picture is appealing but the background is actually more dominant than the animal. Of the open entries the tree study is probably the better, although the tree itself is rather angular. The beach scene is generally well handled—certainly it conveys an impression of early morning light.

R.B., Mittagong.—HC for your close-up studies of the large moth—excellent results secured with your Kodak A. "Dog at the Waterhole" is really more of a landscape with figure. Two of the landscapes gained HC; "The Edge of the Valley" demonstrates the importance of foreground interest in a distant landscape, while "Summer Peace" shows its value in a landscape of middle distance type. We would suggest a trim from the right, as there is a suggestion of a double exit along the right-hand margin. "Morning Light" would be improved by a greater concentration of interest, and we suggest a trim from either side.

S.J.B., Innisfail.—Your two insect studies are very striking. Of the two we prefer "Vine Hawk Moth," as the inclusion of the stem of vine adds a quota of decorative interest. The tonal range in this one is excellent but "Resting" is on the hard side, apparently having been taken against the light; this print also suffers from the perennial trouble of a distracting background. "Fratre Capucin" certainly offered you excellent opportunities for a character portrait; you might be able to increase the pictorial interest of the existing negative by drastic trimming, thereby moving away from the formal studio portrait idea. A darker print might develop a greater degree of mood.

W.C.B., Gladesville—HC for "Portrait of a Dog," but we must confess that we would rather see this without the vignette which tends to create a strong counter interest. In "Puss in Boot" there seems to be too much interest on the boot and its address label rather than on the kitten, which is a particularly quaint one and deserves the "spotlight."

F.E.B., Sydney.—Pleased to note considerably improved print quality and technique generally. Of the cat studies, "It's Gone" is the better, but for your album we would suggest trimming to essentials as indicated on print returned. The animal in "Alert" tends to be dominated by its surroundings. HC also awarded to the child study, which is well handled and a good addition to your collection.

D.F.B., Carrathool.—Your character studies have definite possibilities—the better is perhaps No. 2, but this negative appears to be out of focus. The trouble is that at $f/5.6$ there is little depth-of-focus and there was actually no reason for adding the green filter, thus making a large stop so necessary. In each instance we would have liked to see more of the eyes of the subjects—they are at present hidden in strong shadow.

A.E.B., Hamilton.—Congratulations on "Remnants"—a very weird impression that would be worth resubmitting for some future tree study subject. "Tree Family" is nicely recorded, but rather too much of a good thing when considered as a composition. We are pleased to observe definite pictorial progress.

J.B., Waverley.—Very fair technical quality shown in your prints, but the subjects tend to be formally treated. The studio-type portrait is perhaps the better of the two; this possesses good modelling and roundness. In "Summer Holiday" the child does not seem as happy as might have been anticipated with a row in a boat in prospect.

J.W.B., New Lambton.—Welcome to the contest and congratulations on an award at first appearance. The "looking-up" tree picture possesses an attractive tonal range and light effect, but the difficulty is to secure any kind of composition or definite arrangement with this class of subject. Lighting conditions were rather hard for "Serenity"—might be worth trying again under more subdued lighting conditions.

R.H.C., Kew.—Welcome to the contest. The strong side-lighting used for your child study was rather severe; soft lighting is preferable with reflector to give roundness to the features. Apart from that, an exposure of 1/100 sec. at $f/16$ was far too brief an exposure for late afternoon. We recommend you to study recent portfolios of child studies with a view to developing your outlook in this direction.

J.P.C., Griffith.—You certainly made good use of your electronic flash equipment in the prizewinning picture of the iceman; however, we would recommend a trim from the bottom with a view to eliminating his rather eye-catching boots. The study of the bird's head is on the heavy side and, in any case, rather swamped by its solid black background.

L.G.C., Red Cliffs.—Congratulations on prizewinning study; also for HC print "Red-Capped Robin." "Drought" is certainly stark enough but not altogether satisfactory, as none of the lines or masses makes up into any particular arrangement or composition. "The Farm" is on the contrasty side; scenes of this type are better photographed with soft low lighting to bring out the roundness of the hillside.

H.G.C., Canberra.—HC for your close-up of a giant tree, but this suffers from a pronounced degree of under-exposure, as might be expected with an exposure of 1/50 sec. $f/8$ with orange filter under late evening light. We suggest you try this subject again. The rose picture is a very competent technical result, but hardly pictorial; we feel that the rose is a very formal type of bloom and, to interpret it pictorially, requires the maximum artifice.

C.S.C., Ainslie.—Congratulations on your fine atmospheric tree study "Where the Winds Prevail," which worthily maintains your customary high standard.

L.J.C., Bogong.—Tree fern picture an interesting result and technically satisfactory under the conditions; at the same time, we feel that the subject is one for colour—when the soft greens are translated into black-and-white, the final result is bound to be contrasting.

J.F.C., Richmond.—Yarra River scene rather on the contrasty side—we imagine that it would be possible to obtain a softer result. In any case, the chief interest is in the city sky-line and the cloud formation, rather than in the passing interest of the eight-oar crew, which might well be eliminated.

E.D., Roseville.—Welcome to the contest. Your animal studies bear evidence of a generally lively outlook, but in most cases the print quality is on the flat side. We would suggest that you conduct further trials until you can be sure of that fine rich tonal range that is the charm of photography. The best is "The Visitor," subject to a trim from the left and some darkening of the foreground. The dog picture is a lively study that would be even better as a richer print. "Cat-astrophe" is rather distant, the animal being dwarfed by its surroundings. The seagull picture is quaint but hardly pictorial, the motive being so slight and with little composition to support it.

L.J.D., Mt. Gambier.—Current entries again bear evidence of improving technique and progress in outlook generally. Despite obvious defects we could not resist "Whoosh!!"—this for its dynamic impact. We would recommend a trim from the left, as the two birds in the middle distance tend to set up a competing interest. HC for the collie portrait, mainly on the grounds of attractive technique and pleasing pose. "Swan Lake" (if still available) might be tried again using a higher viewpoint with a view to reducing the "pull" of the various horizontal lines. "The Family Circle" is very fair but, unfortunately, swan subjects are one of the over-popular ones here; for your album take a slight trim from the left and about 1½ inches from the right. Of the open entries, the child home-portrait is the better—a lively picture with very pleasing tonal quality throughout. The textural study of bark needs a much darker print; the impression given by the present one is much too "glary."

F.L.E., Narromine.—An interesting and varied batch, though none is completely successful. Of the trio the impression of Circular Quay under heavy smoke is the most unusual—its atmosphere makes up for some emptiness as regards composition. For your album we would suggest trimming away the left-hand corner of the wharf with a view to bringing up the out-going liner as a more definite centre of interest. "Lunch Hour" (park chess players) is one of the over-popular subjects here, and remains a subject most difficult to handle in view of the innate problems of posing and lighting. The Easter bunny in a department store window is successfully recorded as a humorous souvenir of the occasion.

H.F., Mordialloc.—Welcome to the contest. Your prints generally are diffused and we are under the impression that this is not intentional; it is probable that the enlarger is at fault, and an overhaul is recommended. Of the trio the "Storm Breaks" is the best on atmospheric grounds, but the composition is weakened by duplication of two bent trees so similar in shape and angle of lean. "Peaceful Country" had possibilities, but we are not happy about the over-prominent foreground tree which is very sketchy and certainly dominating; for your album we suggest trims (2" from the right and ½" from the top) with a view to simplification. Trimming would also improve "Australia's Wealth"—we suggest ¾" from the left and 1¾" from the right. Generally speaking, the 24 x 36mm. format is too elongated for success in majority of compositions.

G.W.G., Northbridge.—Afraid neither print quite hit the mark on this occasion! "Stability" perhaps has some possibilities, but we feel that a subject of this type needs dramatising by strong lighting against a dark sky using a contrast type of filter. In "Got Him!" the youngster is very uncomfortably posed and shows signs of movement. Apart from this, the wharf is unfortunately very similar in tone to the water underneath. For your album we suggest slight retouching of the arm and some darkening of the wharf planks, so that these show up definitely as being above the water level.

A.L.G., Geelong.—Congratulations on "Enchanted Wood," which is certainly well above the average for dead tree subjects. We also like the landscape "Undulating Hills" though, in this instance, an experiment might be tried with the sky showing a shade more depth of overall tone. "Cloud Beams" is a clever conception, but we feel that it would have been a better proposition had you photographed the sky by itself and filed same as a cloud negative for inclusion with a suitable foreground; as it is, we feel that the somewhat straggly semi-silhouetted eucalypts hardly do justice to the delicacy of the clouds.

A.G.G., East Coburg.—Hearty congratulations on "Feline Fear," which is certainly a masterpiece of technique. HC for "Ferdinand," though this title is too complex to our way of thinking. "Collins Street Interlude" also HC for attractive technique; considered as a composition, we feel that there is too little atmospheric separation between the figures and the background, and matters are not improved by the "join" occurring between the small tree and the couple.

R.H., Murray Bridge.—Welcome to the contest and congratulations on award at first appearance. The butterfly subject is the most pictorial of the entries, but this has been photographed at too close quarters, with a result that there is little or no depth-of-focus. The actual butterfly is also rather "square on" and a more dynamic impression could be gained by some form of twisted trim. The open entries are mainly in the nature of scenery or holiday souvenirs. The most pictorial would be the road scene "Callington Hill," though here we would like to see drastic trims from left and foreground as these areas really contribute nothing to your scene. "River View" is much too general; in this area the material appears to include at least a dozen separate subjects which could be individually selected from the whole for compositional or textural interest. As regards this particular negative, we suggest that you include several versions in your album—for instance, one mainly the right-hand half and one mainly the left-hand half. "Non-Stop" is of souvenir interest only and there really appears to be little reason for "Archway" (other than perhaps colour), while "Dreamer" could only be considered as a souvenir of an outing. Your technique and equipment are first rate, and we feel that it is but a matter of studying the best available work with a view to developing a seeing eye.

G.F.H., Snake Valley.—HC for "Easter Morn" which is excellently handled along conventional lines. Our only comment would refer to the low viewpoint. "Bogong from Towonga" had possibilities; your present version is a nice atmospheric impression, but considered as a composition the rippling water seems to us to make too definite a foreground; personally we would rather see more of a feature made of the landscape portion.

E.J.H., Bandiana.—First-class technique is shown in "On Guard." However, the trouble with spider pictures of this type is one of understanding; it is difficult for the beholder to appreciate just what actually is the subject matter. We would recommend hand-colouring as a possible solution.

K.G.H., St. Mary's West.—Welcome to the contest and congratulations on HC at first appearance. Zoo photography is difficult at the best of times, and on this occasion you appear to have done very well. The only improvement we can suggest is the elimination of the bars, but this procedure would probably involve obtaining special permission, etc. We are looking forward to seeing more of your work in due course.

J.H., Lane Cove.—HC for mantis picture mainly on grounds of technique—as a nature study we feel that the insect is dominated by the somewhat sophisticated background. "Day's End" embodies a pleasant effect of lighting and atmosphere; as a composition, somewhat empty. The possibility of printing-in a suitable silhouette foreground might be considered.

G.F.H., Bundalaguah.—Welcome to the contest and congratulations on two listings at first appearance. Of the natural history studies, the best is "Beauty and the Beast," but it was a pity that a portable neutral-toned background was not brought into use on this occasion, as your study is weakened by the existing out-of-focus blobs; at the same time, we consider that much of this could be toned down by suitable control measures. Outsize studies like "Trapped!" are not generally favoured, pictorially speaking, however striking they may appear as entomological records. Similar remarks apply to "On Guard"—quite a terrifying picture. The final entry (dragon fly) is too much dominated by its environment. Of the open entries we prefer the out-of-doors portrait, as this embodies excellent roundness and skin texture; considered as a home portrait, it is too formal. The close-up of the shrine statuary is unfortunately one of the over-popular subjects; moreover, in the absence of some special effect of lighting or dramatisation, it is next to impossible to develop it as a pictorial subject. Lighting conditions were too severe for "Leafy by-way" but, apart from that, subjects of this type require some form of accent to hold our attention.

R.T.I., Concord West.—An award for your character portrait on general grounds; at the same time, we feel that some minor accessories were necessary to carry through the motive which you had in mind.

H.J., Windsor.—Glad to hear from you again. Of your four zoo entries the tiger subject is the best but, at present, it is rather broadside-on; a viewpoint more to the left would have been likely to be an improvement. The pigeon is excellently recorded; the negative looks as though it would stand an enlargement of larger size. With the white peacock study, you encountered textural difficulties with the ground so sharply recorded and the peacock's feathers comparatively lacking in detail; it might be possible to print in more detail in the bird, and to reduce the detail in the ground by control measures. The kangaroo picture is, we feel, of passing interest only.

R.V.J., Greenwich.—Of your current entries we prefer the HC landscape which is nicely handled in atmospheric vein with a pleasing tonal range throughout. "Little Rogue" is also first-rate technically with good animation, though there is a strong tendency for the white pullover and hair ribbon to distract our attention. We consider that you are making definite progress.

B.J., Wollongong.—HC for the two bird close-ups which represent very praiseworthy efforts in a difficult type of photography.

T.J.-L., Port Kembla.—Your technique is very fair, but we feel that neither subject offered you a great deal. Interest in the photograph of the cows at the waterhole is very scattered, and it might be a good proposition to dispense with the two right-hand animals. We imagine that this must have been a very attractive scene in its natural colours. In the kangaroo picture the animals are much too distant; it is really a matter of a landscape with figures. For your album we suggest that you retain the right-hand half only.

N.R.J., Roseville.—Welcome to the contest and congratulations on your very satisfactory miniature camera technique generally. The road scene is generally well handled and certainly suggests quality; the trouble is that some accent is necessary to hold our interest in scenes of this type. The portrait of a calf is a very fair record considering the conditions, but the pose is not very attractive as a composition, as there is a tendency for the head to become confused with the body immediately behind.

H.J., Coogee.—Third (Equal) for your pottery study mainly on grounds of technique and ingenious thought. As a composition we think a squarer format would be better, taking trims from either side.

J.B.K., Ivanhoe.—Of your trio "Farm Boy" appears to be the most successful—quite a novel arrangement, though the print seems to be a shade on the heavy side suggesting under-exposure. The goat's head picture is humorous, though we are not very happy about the nose-on viewpoint for animals at close quarters. The dull light was also a worry and a little brightening up might be obtained by very restrained local reduction. "Study of Altona" is alright as far as it goes—perhaps as a novelty; pictorially, such an arrangement must be considered very formal and symmetrical. For your pictorial work from 24 x 36mm. negatives, we should imagine that a lustre type of paper would be more satisfactory.

J.A.K., Greta.—Welcome to the contests. The most promising of your quartette would certainly be "Ghost Trees," but unfortunately the print submitted shows a high degree of diffusion, suggestive of camera shake. We suggest that this be tried again when some opportunity offers. Make your new print darker and on lustre type paper. The close-up of the old machinery had possibilities, but here your outlook was too general; in pattern or symbolical subjects of this type, it is better to concentrate intensively on a small impressive section rather than to attempt to include the whole of the machine. The best part of "Swans" we consider to be the strange pattern made by the reflections in the water. The position can now hardly be rectified with the two most prominent birds having their necks stretched over the hard line of the concrete pool edge in search of food. However, if you will mask off the right-hand section we think you will agree with our way of thinking. The close-up of the snake eating a rat is of zoological interest—otherwise somewhat gruesome.

C.B.L., Corowa.—Welcome to the contest. Your print quality is good and outlook very promising. The better of the two would be "Backwater," though perhaps the time of day was a little late and most of the value of light had disappeared. The figures are rather too prominent in "Valley Track" and they tend to dominate the landscape which, after all, is the main part of the picture. When next printing, we suggest that you insert a quieter type of cloud formation—one of average medium tone. At present, there is too much of a tendency for the eye to run to the top of the picture.

F.L., Toorak.—Of your five we prefer the prize-winner for its atmosphere and general arrangement. "Summer's Day" is surely on the heavy side for an

interpretation of that theme. The solid tone of the hayricks makes them appear merely as blobs instead of interesting elements of texture. All three of the set subject entries received HC, the most striking being "Wedge-tailed Eagle"—we consider this subject has great possibilities for control measures in the way of lightening the foreground and introducing some middle tone into the stump on which the bird is standing. "What, No Fish!"—a humorous version of two pelicans—is one of the popular subjects, but your version is well above average. Take a trim from either side and introduce some darker tone into the highlights on the ground—these, at present, claim too much attention. The snake picture is certainly a novelty, but the print appears to be too contrasty—an attempt should be made to retain tone in both reptiles.

B.C.L., Bemboka.—Welcome to the contest. "Just Kids" is an excellent initial effort; we like the natural pose of the youngsters and the unconventional attire. Technique generally is good, except that the print is a shade on the grey side—it should be possible to develop a little more "punch." "Pilot Launch" is more of souvenir interest; would be improved by a 3" trim from the right. We are looking forward to seeing further entries in due course.

A.B.M., New Town.—Of your current entries "Old Hop Kiln" is the most promising, though we would have preferred to see this with less foreground and more cloud formation; at present, the building is rather central. "Marguerites" had good possibilities as a decorative arrangement, but we feel that exposure was cut unduly short with 1/10 sec. at *f*/4.5 for an artificial light study. "White Prows" hardly breaks new "ground," but an interesting and novel motive might be developed by local reduction of the furled sails—these would then become the principal motive. There seems to be too many motives in "Study in Light and Shade"; we have several varieties of patterns and textures recorded and, in addition, the youngster appears to be engaged on some mysterious task. In a case like this we would have preferred a simpler form of accent—for instance, an old earthenware jar. HC for "Emperor Gum Moth"—this has been excellently recorded.

M.N.M., New Town.—"Silver Gull" is the most successful of your bird studies by virtue of the excellent tonal rendering of the plumage; in the others the print quality is not quite up to the mark. It should be possible to get a very much better print of the "Striated Pardalote," and on a larger print it might be possible to tone down the leaves and grass which are somewhat insistent. In the last subject you should likewise print in a more complete tonal range in the bird itself.

L.R.M., Goulburn.—Congratulations on "Gundary Plains" which certainly represents a substantial overall improvement on previous entries. Considered as a subject it is somewhat general in motive. By taking a trim of 2¼" inches from the right, and by introducing more tone into the tree trunk as indicated on print returned, there would be an improvement.

K.M., Launceston.—HC for "Observation Post"; a lively interpretation though hardly up to the standard of a previous version. "The Shadow" is novel but not very strong in interest. "Meander River at Kimberley" would be of souvenir interest only; it is next to impossible to do much with railway bridges.

G.H.M., Mildura.—Spider-in-web subject pictorially rather on the empty side—we suggest drastic trims from right and foot with a view to giving the insect greater importance at an intersection of "thirds."

J.G.M., Vaucluse.—Your open entry had possibilities, but we feel that the exposure was cut unduly short, resulting in too much in the way of heavy darks. For your album take a trim of an inch or so from the left, as the sky in this area is too "glary." The grasshopper picture was a good effort with the extension lens, but we would like to see a print with rather more punch, plus a trim of an inch from the left and some sharpening-up of the "whiskers."

F.N., Canterbury.—HC for your tonally very pleasant landscape "Tranquillity." The weakness is perhaps the repetitive nature of the cumulus clouds which tend to dominate a scene of this type.

R.H.N., Balgowlah.—HC for your dog portrait which is carried through with good technique and desirable liveliness on the part of your canine model. For your album we suggest printing-in the two bottom corners, with a view to keeping the interest more directly on the dog's features.

L.V.O., Brighton.—Welcome to the contest and congratulations on HC at first appearance for your character portrait. This appears to be carried through with excellent technique, showing a good tonal range throughout. For your album we suggest trimming from the back and allowing more space in the front—that is, if available on the negative.

R.O., Sydney.—Welcome to the contest and full marks for an excellent technical result secured with your new Foca. This could be an excellent souvenir of the occasion, but hardly in a pictorial vein.

E.O., Wagstaffe.—Glad to hear from you again. HC for your quaint kittens and boots arrangement, though this has an under-exposed appearance which one would hardly anticipate from an exp. of 1/50th sec. at *f*/8; for your album take trims from right and foreground with a view to concentrating interest on the animals themselves. The calf subjects are better technically, but as subject matters could hardly be considered pictorial. The landscape is an excellent result from an Ensign Ful-Vue negative. We imagine that some printing-in of the sky and water areas would pay dividends.

C.F.P., East St. Kilda.—Of your three entries we consider the best to be the close-up of the pelican, though the print is slightly on the dull side and might well be enlivened by a little judicious local reduction. The other two prints are also on the flat side. It should be possible to get a very much better print of the penguin trio; moreover, we are wondering whether it might not be a good idea to dispense with the right-hand bird, as he is so mixed up with the vegetation. Similarly with "Swan Lake"—despite the very short exposure we imagine that it would be possible to secure a print with more punch.

S.C.P., Abbotsford.—HC for your kookaburra close-up—a first-class portrait of this well-known feathered friend. Congratulations on its acceptance at Chicago Fifth Exhibition of Nature Photography.

M.P., Kandos.—The cat and dog pictures are fair technical results but, unfortunately, they are lacking in that element of novelty that is necessary to lift these familiar subjects into the prizewinning class. Very attractive technique is shown in the landscape, but the point implied in the title seems rather forced. The difficulty in scenes of this type is to obtain any satisfactory degree of unity, as the element of scenery tends to dominate the situation. Some control measures might be tried.

A.R.R., Tongala.—Glad to hear from you again. HC for your butterfly picture, an excellent result by flashlight; for your album we would suggest a twisted trim, as this would give a more dynamic impression.

M.R., Peakhurst.—Of your current entries we prefer the tree study which possesses interesting textures; the weakness is the competition of the various background elements which are always a problem in tree pictures. The child study is first-rate technically, but, as ever, we remain unhappy about the inclusion of pipes in child studies. Viewpoint is somewhat low, leading to too much emphasis on the youngster's feet, etc.

R.R., Moonee Ponds.—Congratulations on the close-up of the vulture's head; the background is the trouble here, and it would be worth while spending some little time in dealing with this. Your "Tailor's Tools," apart from somewhat over-bright lighting, is a fair close-up, but one that must be considered of commercial rather than of pictorial appeal.

R.A.R., Ferntree Gully.—HC for the table-top, but we must confess that your moor looks more like an ocean beach; the hills and dales of a moor would be much smoother in their undulations.

D.A.R., Orange.—Welcome to the contest and congratulations on HC at first appearance for your sleeping child picture. Technically we feel that this is somewhat on the heavy side—the dark mood is hardly in keeping with that of childhood days.

P.R., Bulimba.—Welcome to the contest and congratulations on HC at first appearance. Excellent technique is shown in your initial entries, but neither subject matter really offered you a great deal in the direction of a personal expression. We are looking forward to seeing more of your work in due course—meanwhile study the various portfolios as reproduced.

J.R., Broken Hill.—HC for "Etude"—excellent technique and some decorative feeling, even though the total effect tends to be somewhat restless. "Lovely as a Tree" is rather on the heavy side, whereas one would expect the green filter to lighten the vegetation.

F.L.R., Balmain.—Welcome to the contest. Congratulations on prizewinner "The Warrior"—a pleasing atmospheric impression, though the overall feeling tends to be rather restless as the tree, sky and rocky foundation are almost equal in strength of appeal. "Saturday Afternoon" is rather too much of a good thing; it would have been better to concentrate on one individual group of youngsters rather than to include the whole twenty or so. For your album trim along the post and darken the highlights at top.

R.R., Narrabeen.—Third (Equal) for "The Secret" on general grounds of bold approach, though, as a picture, the arrangement is hardly convincing as neither youngster appears to be particularly interested in the other. Trims from right and foot would improve, also a slightly darker print.

E.R., Coral Bank.—HC for "Stone Plover"—a first-class super-sharp portrait of the bird in question. The print is on the hard side and a richer print would represent an improvement; at the same time, the distracting elements in the background might be toned down by local reduction. "Fox Cub" is also an excellent technical result, the animal being portrayed with characteristic animation. The lighting conditions were hardly in your favour in "Wagtail and Babies," as the bright light in the background has tended to create a semi-silhouette effect. As an arrangement and as a difficult photographic assignment, you are to be complimented.

A.H.R., Bondi.—HC for "Stability," which attracted through its very pleasing tonal range. The difficulty seems to be the composition—all the lines lead to the bollard, but there is nothing at that point to hold our interest.

O.A.S., New Lambton.—"Toadstools" is an excellent technical result of botanical interest, rather than pictorial.

R.S., Croydon.—Congratulations on the prize award print—a pleasingly unconventional study—even if we are somewhat uncertain about the suitability of the title; its tonal range and placing in the frame are excellent. Lighting was over-bright for "Pensive" and the camera was placed rather too much to the right, resulting in a somewhat one-sided study.

L.H.S., Chatswood.—The best of your three is the outdoor portrait; its weaknesses are those regularly associated with out-of-door portraits, namely, overhead lighting and a camera viewpoint too low—nevertheless, an excellent record of the occasion. In "The Letter" too much attention seems to be directed to the miscellaneous articles in the foreground, whereas the main subject matter is in the upper third. "Free" is excellent technically but, as a subject, rather lacking in novelty.

D.C.S., Bentleigh.—HC for "Peter," a pleasingly posed and arranged outdoor study of a dog—an excellent result from a 24 x 36mm. negative.

H.R.D.S., Sydney.—Of your pair we prefer the close-up of the waggon horses which attracts by its "super" technique, and perhaps by the novelty of its subject matter—which, incidentally, could not be said of the same subject in the very early *A.P.-R.* competitions! "On the Slips" is also notable for its effective tonal rendering, but hardly a subject, in the absence of some accent, to hold our attention.

W.A.S., Croydon.—Of your trio we prefer "Swimming Lesson"—certainly a quaint grouping. "Swan Nesting" is an excellent record, while "Lunch-time" is above the average for a koala portrait—more animated than usual.

D.M.S., Jackson.—Welcome to the contest and congratulations on First (Equal) at initial appearance—a pleasingly unconventional child study assisted by interesting lighting. In "Lookouts" your models are much too far away from the camera; for your album we suggest fairly drastic trimming with a view to concentrating interest. The remaining entry is a quaint little picture supported by a pleasing tonal range. You are attaining excellent results with your Ensign Ranger, and we are looking forward with interest to your future entries.

D.E.T., Haberfield.—HC for the close-up of the cat mainly for its excellent technique; as a subject rather lacking in novelty.

A.G.T., Queenscliff.—Prize awarded for the close-up of the "White-Cheeked Honey-Eater," an excellent technical record of this bird portrayed in a characteristic pose.

G.R.W., Wollongong.—Of your two we prefer the "Three Trees," which is attractively recorded—as a subject, we feel not a great deal was offered. Excellent technique is also shown in "Afternoon Shadows," but the material is rather too general in its scope. For your album we suggest that you include two versions, one with 3¼" trimmed from the left, and the other with about 3½" taken from the right. You are making good progress.

M.J.W., Ashfield.—Of your two we prefer the creek waterfront subject, which attracts through its pleasing tonal range and interesting subject matter. At the same time, we are not so happy about its composition, as the curve of the bank tends to take the interest away towards the left margin. We would suggest a 2½" trim from the left which should prevent the above tendency, and also avoid the inclusion of a large area of empty water. "The Landing" is interesting as a record of the habitat of sea birds, but hardly holds our attention as a pictorial study.

Editorial Notes

PRIZE LIST FOR JULY

SET SUBJECT—CLASS A

First †"Feline Fear," A. G. Gray.

Second (Equal) †"Black Marlin Leaping," A. F. D'Ombrain.
†"Carefree Flight," G. H. Silver.
†"Study of Young Kestrel," L. G. Chandler.

Third †"Passing Parade," C. S. Christian.
"White-Cheeked Honey-Eater," A. C. Tindall.

Highly Commended: A. Ash, W. C. Barker, F. E. Bennett, J. P. Carney, †C. S. Christian, †L. G. Chandler (2), A. G. Gray, J. Hoey, B. Jessop (2), A. B. Maddock, S. C. Piper, A. R. Robinson, †G. H. Silver.

SET SUBJECT—CLASS B

Second (Equal) †"An Investigation," F. Lewis.
†"Grey Shrike Thrush and Young," E. Rotherham.

Third (Equal) "Trapped," G. F. Horn.*
"Restful," Ron Harms.*
"Objection Over-ruled," R. Ritter.
"Whoosh!", L. J. Dundon.

Highly Commended.—J. F. Audsley, Rosalind L. Badgery (2), L. J. Dundon, K. Hiscock,* G. F. Horn,* J. A. Krause,* F. Lewis (3), K. Malcolm (2), M. N. Maddock, R. H. Nicholas, E. Osborne, C. F. Penzig, E. Rotherham (2), D. C. Stewart, H. R. D. Stewart, W. A. Stow, D. E. Tichborne.

OPEN SUBJECT—CLASS A

First "Where the Winds Prevail," C. S. Christian

Second (Equal) "The Shepherd's Widow," R. T. Inwood.
"The Enchanted Wood," A. L. Gooch.

Third (Equal) "And Some Could Articulate (Omar)," H. P. James.
"Ice Blocks," J. P. Carney, A.R.P.S.

Highly Commended.—J. F. Abson, A. E. Brown (2), F. E. Bennett, A. L. Gooch, A. G. Gray, R. V. Judd, A. B. Maddock, F. Newman, J. Roper, A. H. Russell.

OPEN SUBJECT—CLASS B

First (Equal) "The Warrior," F. L. Rose.*
"I'm Shy," D. M. Strout.*

Second "Sunshine's Delight," J. W. Brown.*

Third (Equal) "Uneasy," R. Salter.
"The Secret," R. Rose.
"Backwater Slums," M. J. Wright.
"Autumn," F. Lewis.

Highly Commended: J. F. Audsley (2), H. G. Collis, L. J. Dundon, H. Fessler,* G. Horn,* G. F. Howman, C. B. Lethbridge,* L. V. Odgers,* D. Roberts,* R. A. Rizzoli, P. Rodukoff,* R. Salter, G. R. Weily.

† *Reproduced in this issue.*
* *New competitor.*

WELCOME TO SEVENTEEN NEW COMPETITORS

Once again it is our pleasure to extend a hearty welcome to a number of newcomers who have "taken the plunge." Initials are as follows: J.W.B. (New Lambton), R.H.C. (Kew), B.C-L. (Bemboka), E.D. (Roseville), H.F. (Mordialloc), G.F.H. (Bundalaguah), K.G.H. (St. Mary's West), R.H. (Murray Bridge), N.R.J. (Roseville), J.A.K. (Greta), C.B.L. (Corowa), L.V.O. (Brighton), R.O. (Sydney), D.A.R. (Orange), F.L.R. (Balmain), P.R. (Bulimba), D.M.S. (Jackson). As a group, July newcomers were remarkably successful, gaining two Firsts (Equal), one Second (Equal), and two Thirds (Equal), as well as a number of HC's.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Feline Fear, *A. G. Gray.*—First, Class A, Set Subject for July. Exp. 1/100 sec., *f*/5.6, Super-XX, Reflex.

Title Page:

Black Marlin Leaping, *A. F. D'Ombrain.*—Second (Equal), Class A, Set Subject for July. Exp. 1/400 sec., *f*/5.6, Super-XX, Kodak Suprema.

Clouds—Pages 421-430:

Volcanic, *J. Hoey.*—Third (Equal), Class A, Set Subject for June. Exp. 1/50 sec., *f*/8, Super-XX, Reflex, A Filter.

Rising Storm, *F. S. Darsow.*—Third (Equal), Class B, Set Subject for June. Exp. 1/100 sec., *f*/9, Panatomic-X, 24 x 36mm., Yellow Filter.

Twentieth Century Omen, *C. S. Christian.*—Third (Equal), Class A, Set Subject for June. Exp. 1/25 sec., *f*/11, Super-XX, Reflex, K2 Filter.

Rising Seas, *Shaughn Lowry.*—First, Class A, Set Subject for August, 1948. Exp., no record. Super-XX, Graflex, K1 Filter.

Turmoil, *A. H. Russell.*—H.C. in the Class A Set Subject for June. Exp. 1/25 sec., *f*/8, Plus-X, Retina, Orange-Yellow Filter.

CORRECTION

We regret to report that two errors occurred in Keith Neighbour's "Flash With Colour," which appeared in the May issue, both on page 290. The last lines of each column should read respectively:

$$\frac{1.87 \times 10^6}{4\pi} \text{ candles}$$

multiplied by $\sqrt{2}$.

Storm Pattern, *D. H. Featherston.*—First, Class A, Set Subject for June. Exp. 1/50 sec., *f*/5.6, Super-XX, Reflex, Yellow Filter.

Rising Clouds, *G. S. Harrison.*—Second, Class A, Set Subject for June. Exp. 1/100 sec., *f*/11, Super-XX, Reflex, Light Green Filter.

Inferno, *E. J. Hart.*—Third (Equal), Class B, Set Subject for June. Exp. 1/50 sec., *f*/5.6, Super-XX, Quarter-plate Folding Camera, Yellow Filter.

Evening Sky Drama, *J. D. Johnstone.*—Third (Equal), Class B, Set Subject for June. Exp. 1/50 sec., *f*/8, Super-XX, Folding Kodak, Orange Filter.

Nature's Rhythm, *W. C. Barker.*—Third (Equal), Class A, Set Subject for June. Exp. 1/50 sec., *f*/5.6, Super-XX, Reflex, Orange Filter.

Birds, Animals and Insects—Pages 435-448:

Study of Young Kestrel, *L. G. Chandler.*—Second (Equal), Class A, Set Subject for July. Exp. 1/100 sec., *f*/11, Quarter-plate Stand Camera.

Budgerigar at Nest Hollow, *L. G. Chandler.*—Highly Commended in the Class A, Set Subject for July. Exp. 1/100 sec., *f*/11, Super-XX, Quarter-plate Stand Camera.

Portrait of a White Cockatoo, *C. S. Christian.*—Highly Commended in the Class A Set Subject for July. Exp. 1/50 sec., *f*/5.6, Super-XX, Reflex.

An Investigation, *F. Lewis.*—Second (Equal), Class B, Set Subject for July. Exp. 1/500 sec., *f*/8, Super-XX, Folding Camera.

Winged Glory, *J. H. Bain.*—First (Equal), Class B, Open for October, 1949. Exp. 1/200 sec., *f*/6.3, Super-XX, Reflex.

Grey Shrike Thrush and Young, *E. Rotherham.*—Second (Equal), Class B, Set Subject for July. Exp. 1/100 sec., *f*/10, Super-XX, Reflex, Supplementary Lens.

Passing Parade, *C. S. Christian.*—Third, Class A, Set Subject for July. Exp. 1/100 sec., *f*/6.3, Panatomic-X, 24 x 36mm.

Carefree Flight, *G. H. Silver.*—Second (Equal), Class A, Set Subject for July. Exp. 1/200 sec., *f*/4, Panatomic-X, 24 x 36mm., K2 Filter, 5cm. Lens.

Rhythm, *S. H. Lofts.*—Second (Equal), Class A, Open for May, 1948. Exp. 1/500 sec., *f*/2.8, Super-XX, Reflex.

Respite, *W. E. Kinsey.*—Third (Equal), Class B for October, 1949. Exp. 1/100 sec., *f*/11, Super-XX, Reflex.

CONTEST ENTRIES REQUIRED TO BE MOUNTED

Effective September 10th, that is to say with entries for the November and subsequent contests, all entries are required to be mounted.

The only exception to be made will be in the case of small enlargements and contacts 3¼ x 4¼ ins. and smaller forwarded for comment by beginners in photography.

The above rule was in existence prior to the war and is hereby reinstated.

Strange Visitor, *K. Malcolm.*—Highly Commended in the Class B Set Subject for July. Exp. 1/110 sec., *f*/8, Super-XX, Reflex.

The Curious Snail, *G. H. Silver.*—Highly Commended in the Class A Set Subject for July. Exp. 1/125 sec., *f*/16, Super-XX, Reflex with Supplementary Lens.

Wistful Princess, *D. L. Rich.*—First, Class B, Open for October, 1947. Exp. 1/250 sec., *f*/4, Plus-X, 24 x 36mm., 5cm. Lens.

Quiz Kids, *A. G. Gray.*—First, Class A, Open for May. Exp. 1/100 sec., *f*/8, Super-XX, Reflex.

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KODAK ENLARGEMENTS

APOLOGY

It is regretted that no space could be found for the following club reports: Kingaroy and District, Ballarat, Maryborough, and Photographic Society of Papua.

The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject."
One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit a Reproduction Fee.

Prizes by Kodak Orders are as follows:

CLASS A	CLASS B
First Prize—Value £2/2/-	First Prize—Value £1/1/-
Second Prize—Value £1/1/-	Second Prize—Value 15/-
Third Prize—Value 15/-	Third Prize—Value 10/6

Additional Prizes are frequently awarded if the quality of the entries justifies.

SET SUBJECTS

1950		
August	Closed June 10	"Self Portrait."
September	Closes July 10	"Tree Study."
October	Closes August 10	"Hands" or "Silhouette." "My Most Successful Outing." (*See page* 420)
November	Closes September 10	"A Scene from Everyday Life."
December	Closes October 10	"Winter" (Mist, Snow, Fog or Rain).
1951		
January	Closes November 10	"Pattern and Texture."
February	Closes December 10	"Australian Landscape."
March	Closes January 10	"Child Study."
April	Closes February 10	"A Picture Not Requiring a Title."
May	Closes March 10	"Holiday Happenings."
June	Closes April 10	"Outdoors at Night."
July	Closes May 10	"Tree Study."
August	Closes June 10	"Against the Light."

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

Photographs by Nichols, Launceston.

Top: Club representatives "on the air."
Bottom: Opening night, Members' Exhibition.

NORTHERN TASMANIA CAMERA CLUB
(Two recent highlights—details next issue.)

The Photographic Societies

NEWCASTLE PHOTOGRAPHIC SOCIETY

With chalk and blackboard, Mr. K. McDiarmid showed members on May 22 how to make gadgets which would improve the efficiency of their work.

His suggestions were for the construction of:

- A rocking box with a high central partition placed so that the stream of tap water fell first on one side, then on the other of the tilted partition. As water level increased on one side its weight rocked over the box, so that the water, falling on the other side of the partition, filled the other section of the box. Alternately, the sections filled and emptied through small holes in the ends as the automatic rocking action continued. Mr. McDiarmid described the equipment as providing a most efficient form of washing.
- A bottle-plug arrangement which kept the water level constant for bath washing of prints and drew off water from the bottom to pass it through the plug.
- A large bottle for the storage of developer with a film of pure paraffin oil on top of the developer to prevent oxidation. The cork was punctured by two glass tubes—one as an air inlet, the other with rubber tubing attached as an inlet and outlet for the developer. It was important, said Mr. McDiarmid, that the longer tube should reach not quite to the bottom of the bottle to prevent the drawing off of sediment. Before the oil level reached the bottom of the tube, the developer supply was restored.
- A developer warmer consisting of a lightproof box enclosing four 40-watt lamps.
- A portable lighting unit with lamps fitted inside a reflector-lined case. Split hinges permitted the separation of the sections of the case to permit the use of the two banks of lights in different positions. Diffusion screens could also be fitted.

Mr. McDiarmid completed his talk with a demonstration of Colourform toning.

At the Society's previous meeting the President of the Newcastle Historical Society (Mr. W. J. Goold) projected a series of slides of "Old Newcastle."

Competitions resulted:

Morna Point Outing.—A Grade: 1, C. Collin; 2, R. Manuel; 3, W. H. McClung. B Grade: 1, Miss R. Woolnough; 2, J. Brown; 3, J. Lillyman.

May Open.—A Grade: 1, C. Collin; 2, A. T. Ullman; 3, R. Manuel. B Grade: 1, R. Dillon; 2, F. Turner; 3, Miss R. Woolnough.

Point Score Progress.—A Grade: R. Manuel, 35; W. H. McClung, 29; A. T. Ullman, 27; C. Collin, 24; F. Tully, 9; K. McDiarmid, 7; R. N. Winn, 7; T. Jackson, 2; A. Reedman, 2. B Grade: Miss R. Woolnough, 28; J. Ralston, 23; J. Brown, 17; E. Butler, 16; J. Lillyman, 14; C. Dillon, 10; C. Stewart, 5; W. Murphy, 4; W. Penman, 4; F. Turner, 4; J. Gain, 4; N. Everett, 2; D. Cook, 2; J. Wrigley, 2.

W.H.McC.

WOLLONGONG CAMERA CLUB

At the May meeting, Mr. D. Gibson gave a lecture on the birds of the Illawarra district, how to locate them, and the problems facing the enthusiast wishing to make the best use of his camera in this most difficult branch of photography.

Mr. Gibson displayed a thorough understanding of his subject, and the interest of members was evident by the nature of the questions put to the lecturer.

Print competition for May, set subject "Nature," resulted in credits for A. J. Anderson and B. Jessop.

The main feature of the June meeting was a discussion sponsored by Mr. A. J. Anderson. The theme, "Interpretation," was soon lost in the maze of lines, curves, diagonals, and all those aspects which are laid down to help the photographer to compose his picture. However, interesting points were brought up and keenly debated.

From the June print competition, open subject, two credits went to A. J. Anderson, and one credit each to B. Jessop, W. Weily, W. Houghton.

The making of lantern slides is creating a lively interest among members, and some excellent results have been attained.

The possibility of exchanging a showing of slides with some other club has been under discussion. If anyone is interested in this project, please write to B. Jessop, Hon. Secretary, 13 Bourke Street, Wollongong.

Press Correspondent.

PHOTOGRAPHIC SOCIETY OF VICTORIA

Much has been said of the conflict between the painter and the photographer by those prejudiced against photography. On 12th May we were shown the other side of the question by a one-man combination of a highly successful painter and a photographer, Mr. John Foxton, who has just concluded a one-man-show of water colours in a Melbourne gallery.

He first screened a series of 35mm. Kodachrome slides made on his recent trip through England and Europe. His artist's training naturally made him receptive to colour compositions as camera subjects. He also showed a number of his watercolour interpretations of subjects he had taken on colour film. He mentioned that the colour transparencies served him as a colour memory.

On June 1st we had a demonstration of silk screen processing by our member, Mr. Don Lascelles.

Fundamentally, this process consists of forcing a pigment through a piece of silk bolting cloth onto a suitable surface, portions of the silk having been rendered impervious by a stencil. During the demonstration, prints were made through stencils cut in lacquer sheets which were cemented to the silk screen before use; through a typewritten stencil on commercial duplicator, and through photo-stencils.

A piece of bolting silk was stretched tightly and evenly over a frame of wood and tacked into place. It was then coated under a yellow safelight with a mixture of gelatine and dichromate solution and dried rapidly in a current of warm air. This light sensitive film was exposed in contact with a process positive of the required design to a photoflood for about four minutes, and was then developed in hot water until the parts unaffected by the action of light were washed away, leaving on the screen a negative of the design, with chrome tanned gelatine representing the parts to be white, and clear silk corresponding to the dark parts of the image. After drying, the special pigment was forced through the stencil by means of a flat squeegee, and we were shown that dozens of copies could be produced in a very short time.

Other interesting items were the production of three-colour Christmas cards from a set of three

screens previously prepared and registered on a printing guide. Also printing on to cloth using dyes which did not appear in their true colours until treated by a chemical bath, and which were then proofed against washing.

Visitors are welcome at any of our meetings, and full particulars of dates and place of meetings are obtainable from Mr. Ken Brumley, 3 Louise Street, East Brighton. Enquiries regarding membership should be made to the Secretary, Miss N. Macdonald, 10 Higginbotham Street, Brighton, S.5. A.W.P.

PICTORIAL PHOTOGRAPHIC CLUB

(Preston, Vic.)

The meeting on 7th May was in the form of a demonstration of print finishing by Mr. J. Henderson, who very ably showed methods of spotting out both black and white spots from enlargements; this was followed by doping to produce a final "wet" appearance.

Club member Mr. Keith Earl spoke on "Portrait Lighting" at the second May meeting, illustrating his remarks by practical demonstration, producing several of his own successful competition prints to illustrate the use of various lighting arrangements.

Disregarding flat and commercial type lightings, the speaker pointed out that lighting for pictorial portraiture could be divided into three classes—(*a*) Basic, (*b*) Plastic, and (*c*) Dynamic. While advocating a slightly modified basic lighting for high-key work and photographing children, Mr. Earl claimed that the most successful pictorial portraiture was done by using the third type. A low-key background, combined with careful use of the main light for emphasis, and the second light only to lift the shadows, provides the possibility of great plasticity to flatter round or sharp features. The speaker concluded by giving some useful hints on approach to the subject, and outlined his working methods, which were to give very full development to the negative, print on a soft paper, and locally reduce to brighten highlights.

At the first June meeting, a discussion on the relative merits of large and miniature cameras was held, the President (Mr. R. Winther) taking the part of the "quarter-plate and over," and Mr. H. Baxter, vice-president, that of the miniature. Members were given the opportunity of questioning both speakers, and a lively discussion ensued. E.H.B.

BRISBANE CAMERA GROUP

On Monday, June 5th, the Brisbane Camera Group held its monthly meeting in the club rooms at Roma Street, Brisbane.

The night was an outstanding one, as a lecture and demonstration on Retouching and Colouring was given by Brisbane artist Miss Agusta F. I. Hobday. Members gathered many valuable hints from the talk.

Mr. I. Barnbaum, Vice-President, occupied the chair in place of the President, Mr. Fred Masters, who was absent through illness. Mr. Barnbaum asked that a vote of thanks be passed to Miss Hobday, and this was carried by acclamation.

Mr. R. McDermott gained 1st prize in the monthly print competition "Clouds," while Mr. T. Scruse was awarded 2nd as well as 3rd equal. Mr. Doug. Smart also gained 3rd equal.

Mr. John Schrauwen won the Field Day contest with an attractive study of a bridge in rustic setting.

Other lectures are being arranged by Brisbane artists and photographers. Visitors and intending members are very welcome. G.G.-T.

ADELAIDE CAMERA CLUB

The meeting held on May 1st consisted of a lecture and demonstration on Enlarging Control by Mr. K. P. Phillips, well-known Adelaide photographer.

Mr. Phillips dealt with the finer points of enlarging, such as dodging areas and printing-in clouds. He demonstrated his points by practical demonstration with a quarter-plate enlarger. Both beginners and advanced members gained useful information on the finer points of enlarging control.

Another all-day outing was held on Sunday the 7th, when we again visited the hills. The outing was a social success, but photographic possibilities seemed to elude us.

Merit Certificates were awarded as follows: "A" Grade—"*Australian Autumn*," C. G. West; "*New Australian*," A. J. Vercoe; "*Night Scene*," M. H. Hunter; "*Western Approach*," G. Mitchell. "B" Grade—"*Troubled Waters*," J. Trost; "*Young Columbus*," J. Wood; "*The Eyes Have It*," J. Bennett; "*Restless*," R. Burton; "*For Who Would Bear . . .*," Dr. Drew. C.G.W.

WESTERN AUSTRALIAN CAMERA CLUB (Inc.)

The monthly meeting was held on Thursday, 25th May, 1950, at 8 p.m., at "Bacton House," Hay Street, Perth.

The photographic subject for the evening—"Advertising Photography"—apparently did not appeal to many members, because very few prints were brought in. The points were awarded as follows: 1 and 2, Mr. Jukes; 3, Mr. Pryor.

Mr. V. Serventy, a member of the Naturalists' Club, gave a talk on "Nature and the Camera." He described the methods used in photographing birds, explaining how necessary it is to build a "hide"—perhaps with branches of trees, or use a tent and then leave it for a while until the birds have become accustomed to the change in scenery.

Mr. Serventy related several amusing anecdotes relative to "stalking" birds and animals—these proved most enlightening.

The Treasurer moved that a vote of thanks be given, and the Speaker was invited to give us another talk later. A.M.P.

MOORA CAMERA CLUB (W.A.)

To celebrate the second anniversary of the formation of this club, it is desired that we introduce ourselves by making our existence known and inviting correspondence with any other photographic club that would care to assist us.

As the town of Moora is somewhat isolated, the membership is unfortunately restricted and numbers only six; but what is lacking in numbers is made up in enthusiasm.

The club meets once only each month as, unfortunately, its selection of lecturers is limited to club members. However, a substantial photographic library greatly assists us to derive instruction and guidance. What is missing is contact with other clubs!

Consequently, we are compiling an album of twenty of our best photographs in the hope that there may be some club which would give us the benefit of its criticism on such. Of course, we would always appreciate any opportunity of seeing the work of other clubs or camera enthusiasts.

All enquiries and correspondence will be favourably received and dealt with by the Hon. Secretary, who is looking forward to hearing from some sympathetic body or even an individual 'fiend.' Address: Box 97, Moora, W.A. P.C.D.

The 'Last Page'

Commencing with our August issue, we are planning to make the 10-pt. pages (that is, those which are set in larger type) somewhat more legible. Instead of being set in 10-*pt. solid*, we are now to have 10-*pt. type on* 11-*pt. body*. The actual type is the well-known book face Baskerville Monotype.

* * *

A selection is being made from the 1950 Members' Exhibition of the *Van Raalte Club* (Perth) for exhibition in the Eastern States.

* * *

The N.S.W. Rangers' League is celebrating its majority with a re-union and photographic exhibition in Room K, Y.M.C.A., Sydney, on the evening of August 10th. The occasion will be open to the public.

* * *

Latest news from Quentin Burke tells of a car trip north, in company with two other Australians. The tour included the Lakes district, Dumfries, Ayr (the Burns country), Fort William (Inverness) and Edinburgh.

* * *

We are happy to relate that R. Nasmyth's articles are coming nearer; they will be welcome indeed.

* * *

All sessions at the June Convention of the *Institute of Victorian Photographers* (at the Melbourne Town Hall) were open to the public.

* * *

Despite some rumours to the contrary, no news has yet reached Australia regarding any decisions of the Honours Committee of the *Photographic Society of America*. These decisions are not normally made known until the Annual Convention in September or October.

* * *

The following panel of judges has been appointed for Canberra P.S. Jubilee Salon:

Keast Burke, A.R.P.S. C. S. Christian.
Clarence B. Young, A.R.P.S., A.P.S.A.

* * *

A good memory! From the Christchurch Press, Christchurch, N.Z., of May date:

PHOTOGRAPHIC HONOURS

Sir.—Christchurch must be pleased and it cannot be otherwise, that at present, in Messrs. Casbolt and France, we have two associates of the Royal Photographic Society. Dunedin has eclipsed us by having two in the grade higher—Fellows of the Royal Photographic Society, in the Rev. Mr. Fenton and George Chance. It must not be overlooked that Mr. Walter Burke, until recent times editor of the *Kodak Photo Review* (Sydney), when a permanent resident of Christchurch, was then awarded the fellowship, some 50 years ago and, moreover, I believe his was the first awarded in New Zealand as the highest honour in photographic circles. Yours, etc., W. A. Taylor. May 18, 1950.

(The actual date of that Fellowship was April, 1897, and the recipient was the first person in Australia and New Zealand to be so honoured.—*Ed. A.P.-R.*)

* * *

Groups who are planning to form local camera clubs can obtain, from their nearest Kodak Branch, a copy of the Bulletin series "How to Form a Camera Club."

With regard to the Kuring-gai A.S. Photographic Salon announced last month, we understand that plans are being explored with a view to an additional showing of all accepted prints at a convenient location n the city. That will mean another nice sticker!

Incidentally, by arrangement with the *A.P.-R.*, one hundred and fifty entry forms for this salon have been mailed to an equal number on the editorial "prospect" list.

* * *

To readers interested in the progress of printing in Australia—letterpress, offset and gravure we mean, not the photographic kind—we commend the new monthly magazine *The Australasian Printer*. Enquiries should be addressed to the E. G. Holt Publishing Co., 166 Phillip Street, Sydney.

* * *

Adelaide Camera Club rejoices in a new annual trophy. This has been donated by well-known photographer K. P. Phillips, now at the *Waite Institute*. This particular award is for a "straight" print.

* * *

Harold Cazneaux, Hon. F.R.P.S., is preparing an account of the activities of *The Sydney Camera Circle*. A portfolio of members' work will appear at a later date when the Circle's exhibition has returned from its London showing.

* * *

G. F. Horn (*Bundalaguah*) *writes*:

"I was very pleased to receive your letter of the 23rd. I will admit that I really hadn't expected a personal reply, and it makes one feel the *A.P.-R.* is really out to do all it can for the amateur photographers of Australia. I am looking forward to criticism of my work in your columns, and I hereby promise to accept all such criticism in the spirit in which it is offered. Anyway, I shall nerve myself for the shocks and keep any uncomplimentary remarks or opinions deeply buried in the subconscious—can one do more? The pangs that arise from adverse criticism of one's 'masterpiece' are too strong to be entirely subdued, don't you think?

"On my brief May vacation I paid a visit to the Melbourne Camera Club, and was almost overwhelmed by their hospitable attitude to a visitor. I was even invited to join the outing they had planned for the next Sunday. My wife and I duly went along and had a thoroughly enjoyable time. However, pressure of work has delayed development of films, so, as yet, we don't know what 'prizewinning' negatives we have. However, a deal of useful knowledge was gained by us—this knowledge even extended into the realms of provisioning—under the title 'What Shall We Take for Lunch?' Very valuable information!"

* * *

From Norman Chaffer, in London, under date May 28th:

"I am in receipt of your letter of 5th April regarding the Kodak International Salon of Photography; I regret the delay in replying. I have been away from London quite a time and your letter took some time reaching me.

"If you have not made any appointment to date I would be pleased to form a member of the selection panel. I will be returning to Australia about the end of October.

"Shortly after my arrival in London I visited the International Exhibition of Nature Photographs sponsored by *Country Life*. An exceptionally fine series of pictures was displayed, especially high-speed work by means of electronic flash. I have also shown some of my colour films to various nature study groups and cine clubs in London and elsewhere, and they have been well received."

* * *

From *Newspaper News*, June 1st, 1950:

POPULARITY OF PICTUREGRAMS

Good Australian Service

Popularity of the Australian picturegram system is illustrated by the fact that from October, 1949, to March, 1950, 1,234 picturegrams were transmitted between Sydney, Melbourne, Brisbane and Adelaide. Postmaster-General Mr. H. L. Anthony says that the service was greatly appreciated by newspapers and other business organisations to which the rapid transmission of a photographic print can be of the utmost importance.

In addition to the picturegrams sent between the Australian capitals during the six months, 523 were transmitted to or received from London, San Francisco, Montreal and Wellington through the overseas radio links and landline channels.

Two portable units now supplement the normal service operating in Australia.

* * *

The next showings of the *First Invitation Exhibition for Press Photographers* will be in Perth and Adelaide.

* * *

Small sets of *A.P.-R.* prizewinning prints can frequently be made available to isolated clubs or "lone" workers.

* * *

Here we reproduce an interesting example of J. P. Carney's synchro-flash work. It's entitled "Another Bradman?" and was obtained with an exposure of 1/10,000 sec. at *f*/5.6 on Kodak Super-XX Film.

Considerable interest is being shown by the advertising world in the new book "The 100 Greatest Advertisements—Who Wrote Them and What They Did," by Julian Lewis Watkins, the advertisements in question being the classics of advertising history permanently recorded for ready reference. Of particular interest to photographers is the fact that the honour of second place has been given to the Eastman advertisement of November 1890, which first carried the famous slogan:

The Kodak camera
"You press the button, we do the rest"
(or you do it yourself).

Incidentally, pride of place is given to a small classified advertisement inserted in the London press by Sir Ernest Shackleton. This read:

MEN WANTED for Hazardous Journey. Small wages, bitter cold, long months of complete darkness, constant danger, safe return doubtful. Honor and recognition in case of success—Sir Ernest Shackleton.

* * *

Latest Portfolio News from
M. R. Pocock, 12 Jarvis Street, Millswood, S.A.

The A.P. Portfolio Society is making steady progress. The Third Australian Circle is in course of formation, and our membership now extends from Thompson's Brook (*via* Donnybrook), Western Australia, to Innisfail, Queensland; the last-named place is the home of S. J. Balma, who has joined "on your recommendation" for which many thanks. Mr. H. G. Russell, A.R.P.S. (*Minicam*), has now accepted appointment as Secretary in England for the Anglo-Australian folios, and we hope to be able to complete the arrangements for additional circles at an early date. The first circle is working well, and very fine friendships have been established.

Many thanks for your continued interest.

* * *

Enterprise! *University Microfilms* (Ann Arbor, Michigan, U.S.A.) is planning to microfilm *The A.P.-R.* for distribution to libraries in U.S.A. We understand that many hundreds of technical magazines have already taken advantage of the U.M. service.

* * *

One of Australia's most progressive manufacturers of knitting wools is using 35mm. Kodachrome duplicates to great advantage. The Kodachromes are displayed in show windows by a rear projection device; this uses a standard 35mm. projector, while the transparencies are set radially around a disc about 15in. in diameter. Approximately every ten seconds a new transparency is brought into viewing position.

* * *

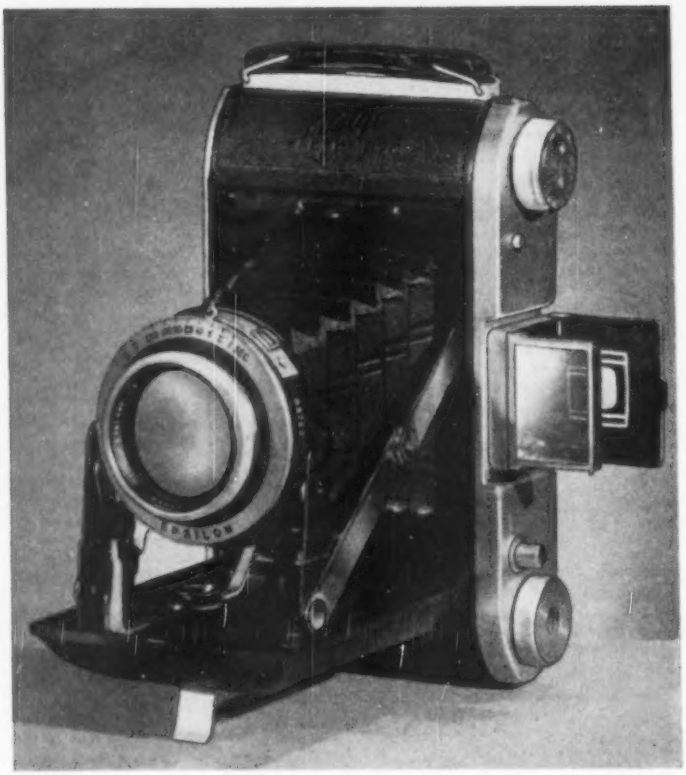
During *Week-End Magazine* (Frank Legg's popular Saturday evening session) over an A.B.C. network on June 17th, were announced the plans of Knox Grammar School (Sydney) for the coming September school holidays. It's all very exciting—about 26 lads and six or eight masters will visit the Ayers Rock region as a properly organised scientific expedition. Everything will be studied in detail—the flora, the fauna and the native tribes. Recording equipment includes a wire recorder, and cine and still photographic equipment.

* * *

Of special interest to photographers residing along the coast would be Dr. John D. Hall's article in *Modern Photography* for May. Dr. Hall's favourite subject matter is surfboard-riders; these he photographs by going out amongst the riders equipped with a specially "waterproofed" Graflex.

Taking it seriously . . .

ENSIGN SELFIX 820



For those who take their picture-making seriously the Ensign Camera range supplies the answer—and what better selection than the new and versatile Ensign Selfix 820?

As well as upholding the traditions of its famous forerunners (the Ensign Selfix 420 series), Selfix 820 is already making a world-wide name for itself—thanks to its outstanding versatility and efficiency.

Price:
£24/18/-

★ Some of 820 features are:

Ross Xpres 105mm. f/3.8 lens; Epsilon shutter with eight speeds to 1/250 sec, and "B" and "T" settings; double-exposure prevention device; provision for either 8 exp. (2¼ x 3¼ ins.) or 12 exp. (2¼ x 2¼ ins.) on Kodak V120 film—this made possible by the use of hinged masks, double ruby windows, and an Albada optical D.V. viewfinder with ruled-off fields of vision; body shutter release; focusing from 5 feet to infinity; depth-of-focus scale; robust all-metal body with black leatherette covering; nickel and satin chrome fittings.

BE SURE YOU SEE SELFIX 820 — KODAK DEALERS EVERYWHERE

Lend charm and dignity to your favourite portraits with

HOGARTH PHOTO FRAMES

•

Why not enjoy the pleasure of seeing your favourite portrait attractively presented in one of these excellent frames?

The Hogarth range of photographic frames is distinctive in that it offers a full range of sizes from 2½ x 3½ ins. to 10 x 12 ins. in either chrome, gilt or copper oxidised finish. Furthermore, their already distinctive appearance is even more enhanced by the use of convex glass which minimises reflections.

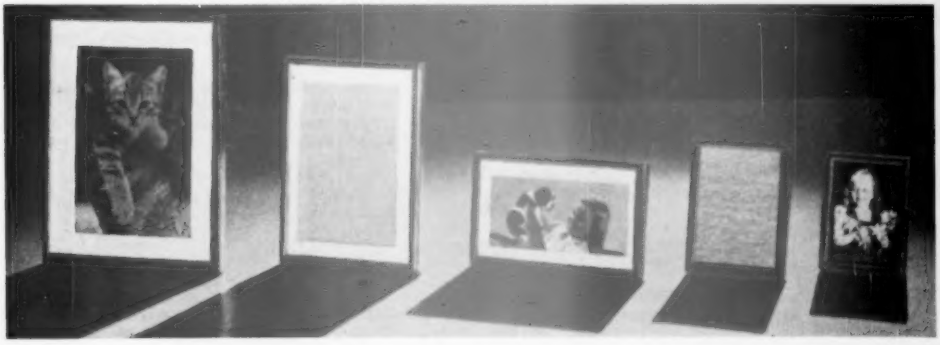
All frames from postcard size upwards include a cut-out mount, whilst the full range features a movable strut which allows the frame to stand either horizontally or vertically.

Sizes and prices:

2½ x 3½	7/7	4½ x 6½	9/1
3¼ x 4¼	7/11	6 x 8	10/4
3½ x 5½	8/9	8 x 10	13/8
10 x 12	17/-		

From Kodak Dealers Everywhere

Stocks subject to current shipping conditions



SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney

CAMERAS

UA1445—Ensign Selfix 420, f/4.5 lens, 8-speed shutter, case **£15/10/-**

UA1747—Brownie Reflex **£2/10/-**

UA1758—Kodak 35, f/5.6 lens, case .. **£14/10/-**

UA1771—Purma Special, portrait attachment, filter. Price **£5/5/-**

UA1781—Semm-Kim 24 x 36mm., f/2.9 lens, 4-speed shutter, case **£14/10/-**

UA1791—24 x 36mm. Certo Dollina, f/2.9 lens. Price **£17/10/-**

UA1794—Leica III, f/2 Summar lens **£95**

UA1793—Leica IIIC, f/2 Summitar lens, case .. **£120**

UA1800—Kodak 35, auto-focus, f/3.5 lens, Gilbert flash-gun. As new **£38/10/-**

UA1801—2¼" x 2¼" Welta, Xenar f/2.8 lens. As new **£28**

UA1808—2¼B Ensign Reflex (roll film), 2¼" x 3¼", Ross f/6.3 lens **£5**

UA1811—Kodak 3A, R.R. lens, case .. **£2/12/6**

UA1815—Voigtlander Brilliant, 2¼" x 2¼", Skopar f/4.5 lens **£10/10/-**

UA1822—Leica IIIA, Summar f/2 lens **£115**

LENSES

UA3267—18cm. Schneider Xenar, f/4.5 .. **£16/10/-**

UA3279—8" Dallmeyer Pentac, f/2.9 .. **£19/10/-**

UA3287—5cm. Leitz Elmar, f/3.5, with two filters. Price **£23/10/-**

UA3289—8.7cm. Simlar enlarging, f/6.3 .. **£2/7/6**

UA3292—10" Ross Homocentric, f/6.3 .. **£8/10/-**

SUNDRIES

UA1545—Simplex Auto-focus enlarger, adapted to 24 x 36mm. and 2½" x 3½" f/4.5 lens. Good order **£62**

KODAK STORE, 379 George Street, Sydney

CAMERAS

2699—3¼" x 4¼" Graflex Model B, f/4.5 Ross-Kodak lens, 6 cut film holders, film pack adapter, roll film holder, cut film tank, leather case. Excellent order **£60**

2700B—Leica IIIC, f/2 Summitar lens, coated, always-ready case, filter. As new **£125**

2698—Six-20 Kodak Junior, f/6.3 Anastigmat lens, 4-speed shutter, body release, soft case. As new **£6/10/-**

2697—24 x 36mm. Semm-Kim, f/2.9 Cross lens, 4-speed shutter, always-ready case. Excellent condition **£14**

2696—2¼" x 2¼" Flexaret III, f/3.5 Mirar lens, 8-speed shutter, always-ready case. As new **£27/10/-**

2693—Dehel 16/35 (16 exp. on V120 film), f/3.5 Manar lens, 8-speed shutter, filter. Excellent order **£13/10/-**

2692—6 x 6cm. Zeiss Ikoflex, f/4.5 Novar lens, 3-speed shutter, always-ready case. Very good order. Price **£14**

2685—Foth Derby, f/2.5 Foth lens, always-ready case. Very good order **£8/15/-**

2684—Purma Special camera, f/6.3 lens, filter, auxiliary lens. As new **£6**

2683—4" x 5" Auto Graflex, 6½" f/4.6 Ross Xpres lens, magazine, roll film holder, 3 plate holders. Good order **£50**

2680—2½" x 3½" Kinax II, Kispe, f/4.5 Berthiot lens, shutter 1 sec. to 1/350 sec., delayed action, inst. As new **£19/7/6**

2677—Zeiss Nettar 55/2 (8 exp. on V120 film), f/4.5 Nettar lens, Compur shutter, auxiliary lens, filter, case. Excellent order .. **£16/10/-**

2676—1A Pocket Kodak Special, f/5.6 Anastigmat lens, Kodamatic shutter, case. Excellent condition **£7/10/-**

2675—Zeiss Super Ikonta 530/2, f/4.5 Tessar lens, Compur-Rapid shutter, always-ready case. Excellent order **£37**

2670—Balda (16 exposures on V120 film), f/3.5 Trioplan lens, Compur shutter. Good order **£14**

2669—Six-20 Folding Brownie, Meniscus lens, zipper case, portrait attachment. Excellent order. Price **£4/10/-**

2666—No. 2 Folding Brownie, R.R. lens, 2-speed shutter. Good order **£2/10/-**

CINE

2164—16mm. Ensign 100B projector, 300-watt lamp, 2 spare globes, transformer. Very good condition **£37/10/-**

2162—8mm. Cinevox projector, 750-watt lamp, case. As new **£80**

2160—16mm. Cinevox Silent Senior Projector, 500-watt lamp, 1 spare lamp, leads, reel, transformer, two 100ft Kodachrome films "Barrier Reef," case. As new **£87**

2159—16mm. Kodascope Model A, 200-watt lamp, resistance, reel, leads, case. Excellent order. Price **£25**

LENSES

4782—Dallmeyer enlarging anastigmat, 3", f/4.5 and flange **£9/15/-**

4781—Kodak anastigmat, f/4.5, 51mm. in No. 1 Diomatic shutter £6/15/-

4779—Ross Xpres, 3", f/3.5, in focusing mount, flange cap £14

4777—Leitz Summar, 5cm., f/2 .. .. .. £30

4773—Nettar anastigmat, 5¼", f/6.8 in Compur shutter £6/15/-

SUNDRIES

4022—Barton Angle Poise lamp with globe .. £4

4019—Sixtus exposure meter £6/15/-

4015—Gnome 24 x 36mm. film strip and slide projector, transformer. As new £20

4010—Kodak Advance enlarger (negatives up to 3¼" x 4¼"), f/8 lens, lamp, flex £15

4009—Shelton film strip projector, case, leads, 11 film strips £16

4006—Rex enlarger, 2¼" x 3¼", 3" f/4.5 Velostigmat lens £20

KODAK STORE, 93 Brisbane Street, Launceston

Ensign Auto-Range camera, f/4.5 Ensar lens, 8-speed Epsilon shutter. As new £25/10/-

Bell & Howell silent 16mm. projector, with reverse and still picture features, 500-watt lamp, transformer, carrying case £47/10/-

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KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

UA8355—Kodak Junior Six-16, f/6.3 lens, canvas case. Good order £7/16/-

UA8354—Semm-Kim, 24 x 36mm., always-ready case. Excellent order £19

UA8317—Auto Graflex, Aldis f/4.5 lens, 3 D.D. slides, 1 Weston Exposure Meter, lens hood, 3 filters. Good order £25

UA8274—Auto-Range, f/4.5 lens, always-ready case. As new £25/10/-

UA8275—Kodak 35, f/4.5 lens, always-ready case. As new £15/10/-

UA8195—Ensign Selfix, f/4.5 Ensar lens, cable release, carrying case. As new £12

SH205—Ikoflex, f/3.5 Tessar lens, Compur-Rapid shutter, flash attachment, always-ready case. Good order £39

SH349—National Graflex, Tessar f/3.5 lens. Excellent order £40

UA8372—Bantam Special, f/2 Ektar lens. Good order. Price £39

UA8375—Voigtlander Superb, Compur shutter, f/3.5 Helier lens, lens hood, filter. Good order. Price £45

CINE

UA8319—Cine-Kodak 8 Model 20, f/3.5 lens, carrying case. Good order £26/10/-

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

UA294—Baldina 24 x 36mm., f/2.8 Xenar lens, Compur shutter 1 sec. to 1/300th., parallax correcting viewfinder, body release, black leatherette and chrome finish .. £29/17/6

UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150th sec., coupled rangefinder, takes 12 or 16 exp. on V120 film. Good order. Price £28/10/-

UA300—Ensign Auto-Range, f/3.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150 sec., coupled rangefinder, always-ready case. Good order. Price £31

UA337—No. 1 Pocket Kodak, Meniscus lens, 8 exp. on 120 film, carrying case. Good order. Price £4/4/-

UA364—Rex Aiglon Reflex, f/4.5 coated lens, 4-speed shutter, 12 exp. on 120 film, always-ready case. Good order £18/10/-

UA441—Brownie Reflex, 12 exp. 1⅝" x 1⅝" on 127 film. As new £2/13/6

UA451—Ensign Ranger, f/6.3 Ensar lens, 3-speed shutter, 8 exp. on 120 film. Perfect order. Price £9/5/-

UA463—Ensign Selfix 420, f/4.5 Ensar lens, 8-speed Prontor shutter, carrying case. Perfect order £16

UA469—Super Baldina 24 x 36mm., f/2 Schneider Xenon lens, Compur-Rapid shutter, coupled rangefinder. As new £47

UA474—Six-20 Kodak A, f/6.3 lens, 2-speed Dakon shutter, 8 exp. on 620 film, flash synchronisation. Perfect order £9

CINE

UA133—16mm. Siemens converted sound projector, 5cm. Meyer Goriltz lens, complete with 12" speaker £115

UA336—8mm. Eumig movie camera, f/1.9 Solar lens, built-in exposure meter. Perfect order. Price £48/10/-

SUNDRIES

UA86—Wollensak Lens Verito, 11½", diffused focus, f/4, in mount. Perfect order £32

UA340—Kodak Telek lens, Series VI, 1 minus. As new 15/-

UA341—Leitz K2 Leica filter, in mount. Perfect. Price £1/5/-

UA366—Wratten G (orange) filter, Series VI, mounted 15/-

UA405—Watson Victor binoculars, X6, leather carrying case. Good order £25

UA475—Palec Exposure Meter, leather case. As new £7/10/-

In its ninety-first year of publication and still the photographer's "best book" . . .

B. J. ALMANAC—1950

To most thoughtful photographers, the purchase of the B.J. each year becomes a matter of routine . . . so high is the esteem and value of each edition. Why not make it your routine? Remember, no photographer's library is complete without his complete B.J. series.

B. J. FEATURES FOR 1950

"The Importance of Colour Photography in Daily Life and Education," by the Editors; "Medical Photography," by Brian Stanford; "Getting Ready for Colour," by D. A. Spencer; "Remote Control Devices for Cameras," by T. F. Langlands; "A Photographic Dealer 'Takes Stock'," by H. S. Newcombe; "Miniature Transparencies by the Reversal Process," by Stanley W. Bowler; "Advice to Amateurs," by Frank Smyth; a group of attractive photogravure illustrations of the work of leading exhibitors; an epitome of photographic progress for the year; descriptive reviews of new products and materials; over 70 pages of formulae for various processes; special chapters on cinematography; over 20 pages of tables; glossary of chemicals and photographic terms; and much miscellaneous information.

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JOHNSON PEN NIB PRINT TRIMMER

Just the thing for the amateur worker who likes to trim accurately his contest and exhibition prints—particularly is it handy where the quantity of work does not justify a more substantial print-trimmer.

With this handy little device you can secure clean-cut edges on those cut-out mounts; or, it can be used as a retouching knife for print finishing. The nibs have a razor-sharp cutting edge and will fit into the holder supplied or into an ordinary pen-holder. Outfit comprises twenty blades and one holder.

PRICE: 6/-

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Six-20 FOLDING BROWNIE CAMERA

You'll be pleased and proud to own one of these fine cameras—they're so reliable and easy-to-use that any youngster can soon become their master. That's why they make such an ideal gift, whether the occasion be birthday, Christmas, or "something special."

FOLDING BROWNIE: Meniscus Lens Model *(Illustrated)*

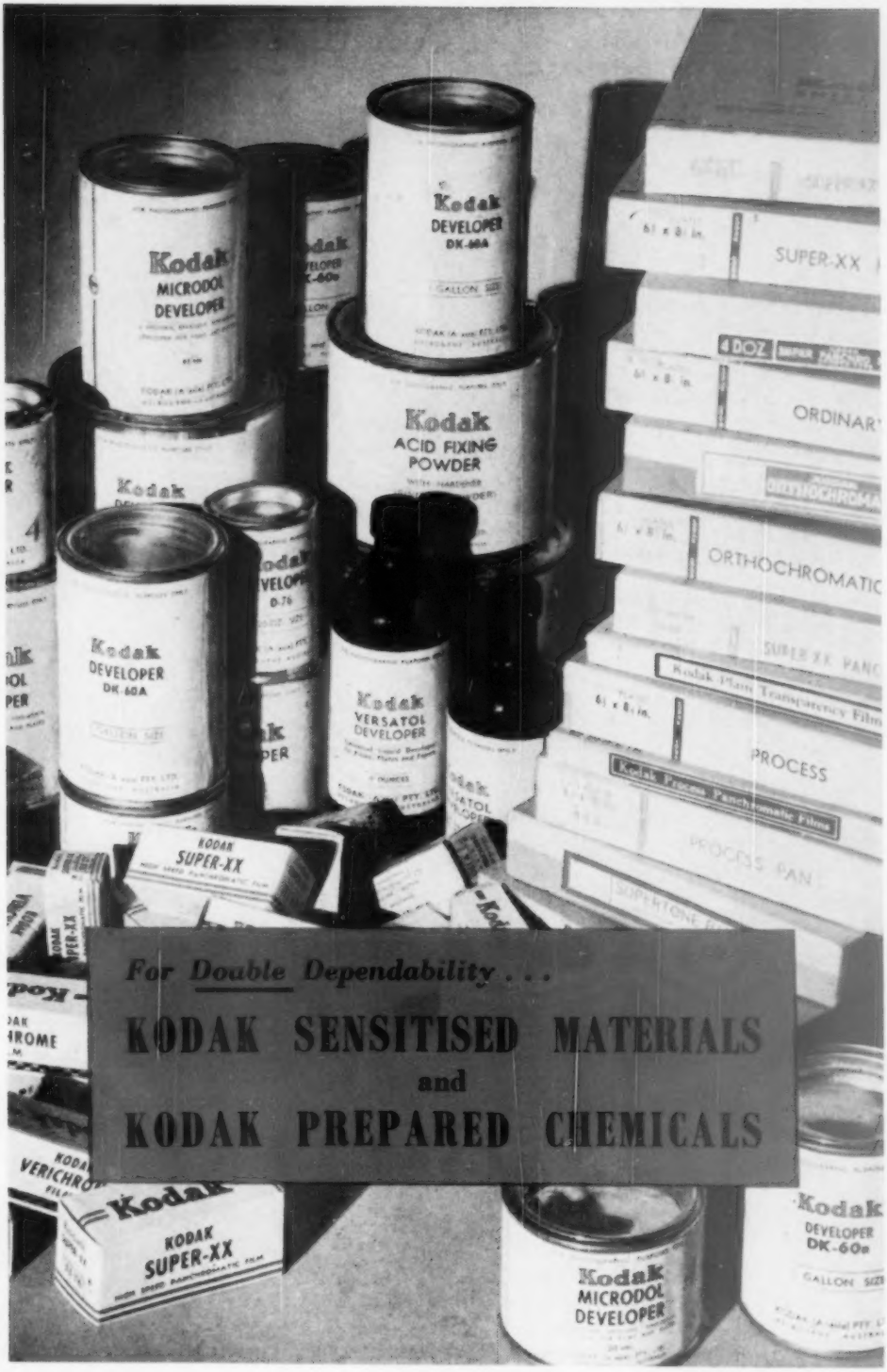
Really smart and compact! Its Kodak Meniscus Lens will give you clear sharp pictures, whilst the Kodette II Shutter provides for either instantaneous or brief-time exposures. It features a brilliant waist-level viewfinder; single-action opening and closing; strong pressed-steel body (rustproof); morocco grain covering; hinged back; and provides for eight exposures 2¼ x 3¼ ins. on Kodak V620 film.

PRICE: £5/14/-

See the Folding Brownie Camera

before you buy that new "special" gift

From Kodak Dealers everywhere



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